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COVER: Antique santos from the Philippines stand before flower photographs by Robert Mapplethorpe in Elton John's apartment in an Atlanta high rise. Interior design by Stan Topol and Fred Dilger. Photography by Kevin C. Rose. See page 58.

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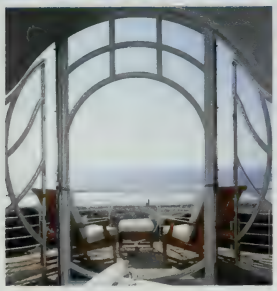


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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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I just read my September 1992 issue. What a treat! Consistently a feast for virtually all the senses. The features are simply exciting!

Michael W. Wood
San Jose, California

The article on David Bowie's house on Mustique (Visits, September 1992) was excellent and beautiful.

M. N. Lutteral
Jackson Heights, New York

What a *spectacular* cover. David Bowie has always been the ultimate enigma. Congratulations—I'm sure you're being showered with raves.

Geoffrey N. Bradfield
Jay Spectre, Inc.
New York, New York

Regarding your September 1992 cover of David Bowie: First impression—evil, decadent, sinful. Second glance—corny and silly. How could you?

Louise Roche
Houston, Texas

Although David Bowie "wanted something as unlike the Caribbean as possible," I feel that designer Robert J. Litwiller certainly incorporated the wonderful quality of the region's interiors, and landscape architect Michael White wisely used native thatch palms, flora and trees. After all, the beauty and feel of Mustique inspired Bowie to build there and not in the Far East. Perhaps he should still take that cruise through these islands, so he may fully appreciate just how Caribbean his setting is.

Debbie van der Bol
Grand Cayman Island
British West Indies

I particularly enjoy reading your articles on art and antiques, such as the piece "Provincetown Color Woodcuts" (September 1992). These are the stories that enhance the pleasure of the current collector and encourage new collectors. On the downside of your publication, the story on David Bowie's house on Mustique seems to have been chosen more for the fame of the owner than for the excellence of the décor. Please stick to the good interior design your readers expect. Leave celebrities to the tabloid press.

Chip Certain
Los Angeles, California

Gorgeous! That is the only word that comes to mind as I look at pages 182 and 183 of your September 1992 issue ("Adirondack Redux"). The residence, by two talented architects, Roy McNett and Michael Bird, is the most breathtaking house on a lake that I have ever seen. I would like to frame the photograph of the house. The skiffs and canoes in the boat slip are a very nice touch.

Lynda R. Miller
Beverly Hills, California

The "Adirondacks Redux" owner finds a lake not "polluted with noise and people" and has three powerboats and contemplates entertaining a fair quantity of people on weekends. It won't remain unpolluted long.

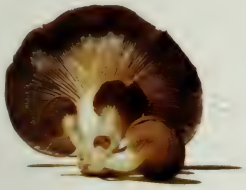
Gene S. Cesari
Walpole, New Hampshire

Viva Las Vegas! Your article "The Villas at the Mirage in Las Vegas" (September 1992) was great. I had no idea there was so much more to the Mirage. Viva *Architectural Digest*!

James B. Bolinger
Austin, Texas

Your September 1992 article on Alex Katz neglected to mention that the book the photographs were derived from, *In Artists' Homes*, was written by Roberta Kimmel.

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We knew that last February's special Before and After issue would be popular. We didn't dream, however, that it would be one of the best-selling issues in the history of the magazine. Next month, we return to the Before and After theme, documenting the step-by-step progress of fourteen different design projects across the country. The logistics were daunting, as photographers returned to each residence several times to capture critical phases in the work. When inevitable delays pushed completion dates farther and farther back, our own deadlines were forced to bend, and then bend some more. In the end, the issue represents a carefully synchronized collaboration between designers, architects, residents, photographers, writers and the many talented people involved in any given design project. Best of all, it provides a rare opportunity to observe firsthand the magical alchemy required to transform "before" into "after."

Paige Rense *Editor-in-Chief*



Elton John



Stan Topol
Fred Dilger



Adrian Cooper-Grigg
Andrew Protheroe

Architectural Digest Visits: Elton John

"Since I've known him, I've never seen him sit down at a piano and play," says Fred Dilger, who met Elton John in Atlanta a couple of years ago through mutual friends. "When he's not in the recording studio he doesn't want to be near a piano." Dilger and Stan Topol, the Atlanta designers hired by John, were given the assignment of creating a "scrumptious" apartment there. "He didn't care if he had a piano in the place or not," adds Dilger. "We put one in anyway because a piano looks fabulous in a room—every home should have one." Meanwhile, in England, where the musician was renovating Woodside, his country estate, Adrian Cooper-Grigg and Andrew Protheroe were having problems purchasing antiques. "Once word got out who we were buying for, people tended to add an extra zero," says Protheroe, who finally sent a friendly dealer undercover to buy the Aubusson they wanted. And even though John auctioned off most of Woodside's contents in the late 1980s ("The house was groaning and straining with possessions," he says), his passion for collecting hasn't abated. The musician, who is writing his autobiography, has bought a house in Atlanta for guests to use, especially for the 1996 Olympics. "He wants us to design a small Woodside," says Dilger. "We just ran out of room in the Atlanta apartment for all of his collections." *See page 58.*



Susan Burns



Grover Dear
Betty Garber

Atop Hong Kong's Victoria Peak

"It was a logistically complicated collaboration," says Susan Burns. "Betty Garber lives in Los Angeles, Grover Dear is based in Hong Kong, and I was always somewhere in between." Her house, which she shares with her husband, Robert, founder and chairman of Regent International Hotels, required extensive renovations to become the base in Hong Kong that they wanted. Their architect, Memphis-born Grover Dear, apprenticed with I. M. Pei and worked with John Portman and Associates for fifteen years before starting his own firm four years ago. The Burns villa was his second independent project. "In Grover we found a patient perfectionist with unerring judgment and an unflagging resolve to accomplish what we had set out to do," says Susan Burns. As the scope of the project grew, she brought in interior designer Betty Garber, whom they've known for twenty years. "Although I'm involved primarily with hotels, I occasionally work on residential projects, especially if I'm fond of the people," Garber says. "I treat houses like particularly wonderful presidential suites." And as for the setting, the views are dramatic. "The islands in the South

China Sea beyond are perfectly etched. The afternoon vignette is ancient and timeless and all the more remarkable because only minutes down the other side of the mountain is the bustling business center of Hong Kong," says Susan Burns. *See page 72.*



Prince and Princess of Savoy

Royal Nature on Cavallo

When you are the pretender to the throne of Italy, you have a lot of options—except living in Italy. As the only son of Italy's last king, Umberto II, who was forced to abdicate in 1946, Prince Victor Emmanuel can never return to his homeland. So he has settled in Geneva, where he enjoys flying his bi-wing acrobatic plane and taking weekend trips to his chalet in Gstaad (see *Architectural Digest*, February 1991). For an entirely different geography, he heads to his summer residence on Cavallo, a small island off Corsica. Conceived by him and his wife, Princess Marina, and designed by French architect Savin Couëlle, the house is tucked into the island's geological formations—literally a hideaway. The undulating spaces, which seem to grow organically out of the rocky landscape, provide the backdrop for a collection of ancient Roman artifacts that the prince, an active scuba diver, has discovered in the Mediterranean. *See page 80.*



Alexander and Cecilia McEwen

The Scottish Legacy of Bardrochat

"Bardrochat is an important family home for all the McEwens and their many relatives," says Alexander McEwen. He and his wife, Cecilia, are the fifth family of McEwens to live there. "Scottish families, or clans, need a base, and this remote and romantic place fulfills that need." Located on Scotland's Ayrshire coast, the house is a Baronial Revival, designed mainly by Scottish architect Robert Lorimer and completed in 1906. "It's part of a working hill farm," adds McEwen, "complete with sheep and cattle." Because there is so much to do and to see around Bardrochat, the couple are making a few of their guest bedrooms available for visitors. "In May and June, the rhododendron and azalea gardens in the area are spectacular," Alexander McEwen explains. "In the summer, people can play golf in Turnberry and Troon, which have some of the most beautiful courses in Scotland, and in autumn there is occasional salmon fishing in the Stinchar river." *See page 88.*

French Decoration in Spain

Though Spanish financier and art collector Bartolomé March maintains a grand residence in Madrid, home is on the island of Majorca, where the family divides its time between a palace in Palma and a country estate in the northern town of Cala Ratjada. The palace is also the headquarters of the Fundación Bartolomé March Servera, a private institution that promotes and sponsors cultural events on Majorca. Every year the foundation organizes a series of classical music recitals in the palace's music room, where murals by José María Sert adorn the walls. Students, scholars and researchers are also invited to use the palace library, which contains Bartolomé March's vast collection of books, manuscripts, documents and maps relating to the Balearic Islands. At the family estate in Cala Ratjada is an extensive sculpture garden by Russell Page with works by such artists as Rodin, Henry Moore and Eduardo Chillida. Like the library, it is open to the public. *See page 96.*



BARRY BROMAN

Tiziano Terzani

Bangkok's Exotic Turtle House

Turtle House, the Bangkok home of Italian journalist Tiziano Terzani and his wife, Angela, is no ordinary residence, and that is exactly why they were enchanted with it. A series of buildings situated around a large pond that was once connected to a vast city waterway, the compound has retained the atmosphere of Bangkok's past. The unexpected oasis of tropical greenery invariably surprises and captivates foreign visitors who arrive after a long battle through the city's pollution and notorious traffic. Thai guests, however, often have a different reaction. "They say it looks like a jungle," says Tiziano Terzani, "by which they mean too wild and uncivilized, the very opposite of the sort of place most of them want to live today." *See page 102.*



DANIEL P. MINASSIAN

Hans Hedberg

Scandinavian Idyll

For Swedish ceramist Hans Hedberg, the glaze is the thing. "The glaze shows me what form to aim for, not the other way around," he has said. Hedberg, known for his monumental, vividly hued ceramic fruits and vegetables, began his career as a painter and sculptor. But after studying at the Istituto d'Arte della Ceramica in Faenza, Italy, he has worked exclusively with ceramics. Low firing temperatures—not exceeding twelve hundred degrees centigrade—ensure brilliant, lifelike colors. The artist's main residence is in the south of France, but he returns every year to Köpmanholmen, Sweden, where he was born. His property there consists of a house amid sand dunes, a pine forest and a beach that he and his wife, Charlotte, work tirelessly to preserve. "It's important to have a place far from the possibility of working with my hands," says Hedberg. "In Sweden I do a different kind of work, surrounded by the sea, the forest, sand, rocks and colors." *See page 108.*

continued on page 18

continued from page 17


EVAN SADOVSKY

Ian Athfield

New Zealand Vernacular

To the traveler, New Zealand offers a rich array of sights, from alpine mountains to faraway fjords. To the architect, however, New Zealand's dramatic scenery and intense climate pose a host of challenges. "One of the toughest problems in architecture is a house that is isolated," says Ian Athfield, who was recently faced with a site of harsh tussock dominated by the glaciated peaks of Central Otago. Athfield, who has been designing some of the country's most noted buildings since 1968, opted to borrow the imagery established by the region's early settlers. Constructed primarily of local materials—Oamaru sandstone and salvaged kauri—the house celebrates its heritage and environment. "The materials drive the design solution," he says. Extending that principle to his current projects, Athfield is at work on a library and the landscaping of the civic center in his hometown of Wellington, as well as a number of other cultural and institutional buildings in New Zealand. *See page 116.*


TUCA REINES

Romualdo and Beatriz Pereira



Antonio Carlos Bomfim de Vasconcellos

Old World Brazil

In addition to being a major South American port city, Rio de Janeiro is home to Tijuca National Park, one of the most protected rain forests in Brazil. Set in that very forest, not twenty minutes from downtown Rio, is the residence of Romualdo Ribeiro da Silva Pereira and his family. The colonial styles established by the Portuguese almost two hundred years ago attracted Pereira, who asked architect Antonio Carlos Bomfim de Vasconcellos to create a house reminiscent of his grandfather's coffee plantation. But while Pereira goes to the far reaches of Brazil to find furniture for the house, he also travels around the world to collect more exotic objects. "My family and I just spent five weeks in the Himalayas in the winter," he says. "The only foreign trekkers we met the entire time were an interior designer from Los Angeles who was traveling with her client, a British woman wearing jeans and a mink coat." *See page 124.*



Alain Demachy

A Swiss Accord

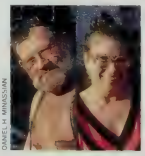
For French interior designer Alain Demachy, doing a Swiss family's residences in Gstaad and near Geneva was an easy continuation of a relationship that has spanned more than fifteen [illegible]one of his major priorities—and [illegible]s the search for the perfect objects for the clients' places. "They are an international family, and I found a great deal for them," Demachy explains, "but whenever they had the time they looked for things themselves. We've actually put together several collections in these houses as well as assembling a splendid array of Vienna Secession furniture for their apartment in Geneva." A concern for Demachy that he finds universal is the matter of the dining room. "That room, I've learned, is where you always get bored. However good the company and the food, there has to be something to hold your attention. So that's another favorite game of ours: Change the dining room around." *See page 130.*


JOHN VAUGHAN

Bruce Eicher
Michael Entel

On the Baja Peninsula

Bruce Eicher got his start in the lighting business in the early 1960s, when a roommate opened a shop in Los Angeles that rewired old fixtures. He eventually began to create his own lighting designs along with pieces of furniture, introducing his first full line in the late 1960s. In his original collection was an iron tree bed that he still produces—in fact, one is the centerpiece of the guest bedroom of his house on the Baja peninsula in Mexico. The house, which he designed with his partner, Michael Entel, is constructed with fragments from old haciendas that he had amassed. "I'd been traveling and doing business in Mexico for years, and I couldn't resist buying things—colonial pieces, architectural pieces—from old houses that had caved in or were in disrepair," he says. "They were things no one else would buy, such as three-hundred-year-old flooring that took three months to take apart and load on a truck or a train and ship back up north." *See page 138.*


DANIEL M. MINASSIAN

Jean and Camille Touzet

Château d'Esplas in France

Some fourteen years ago Jean and Camille Touzet went looking for a residence far from the more crowded and touristy areas of southern France. They settled on a historic medieval fortress in Esplas, in the unspoiled Aveyron region. Towns are small and visitors are few in this part of France, and because of a rough climate—hot in the summer and bitter cold in winter—all but the very hardy keep away. "Our neighbors only really accepted us after they saw that we spent the winters here," Jean Touzet says. Undaunted, the Touzets have triumphed over the weather and have created a rustic yet comfortable family house that is also a bed-and-breakfast. Guests can expect not only warm hospitality but gastronomic delights. The Touzets, who are former restaurant owners and excellent chefs, grow their own vegetables and fruits, prepare charcuterie and bake everything themselves. *See page 152.* □

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MARY MCFADDEN'S PASSAGE TO INDIA

Fashioning Costumes for a Film About a Kashmiri Queen

By Mary McFadden



PHOTOGRAPHY: MUZAFFAR ALI/COURTESY MARY MCFADDEN

"My family members have all been explorers, and I've been fascinated by India since childhood," says fashion designer Mary McFadden. ABOVE: While creating costumes for director Muzaffar Ali's historic film *Zooni*, she visited the Imambara in Lucknow, Ali's family seat.

THE SACRED AND royal silk route ended at Dal Lake in the Vale of Kashmir. Salt was traded for Kashmir silk and cotton. Kashmiris today drink *nunchai*, a salt tea, throughout the day, accompanied by a dunking of unleavened bread. In medieval times, their Aryan ancestors from Afghanistan and central Asia crossed the snow-capped Himalayas that guard Dal Lake. As mists rest like a transparent veil, clouds embrace mountaintops or creep stealthily across green meadows, revealing the old city of Srinagar, which has endured as it is for centuries. Shikaras, a kind of gondola, wind their way beside the banks of the Jhelum, an interlace of canals and bridges. The Kashmiris huddle against the cold, retracting their arms from the sleeves of their *pherans*, voluminous ponchos. Since ancient times, they have carried under their *pherans* the kangris, small wicker-covered urns filled with burning coals, to keep them warm. The villagers' hands are often scarred from the coals.

The old city normally admits no outsiders and continues as in the past at its own pace. It is a city of burned-out brick buildings, exposed timber, delicate wooden fretwork, or *jalis*, and the multistoried roof of a mosque. Mysterious burka-clad figures wan-





Near the Jami-i Masjid, or the Friday Mosque, there is a cluster of houses ornamented with blue-tiled façades.

Though production began in Srinagar, Kashmir [illegible] constructed in Bombay because [illegible] unrest. ABOVE RIGHT AND [illegible] chamber, designed by the [illegible] architect Mira Ali, is based on [illegible] Rugs from central As[illegible] fretwork known as *jali*, [illegible] and traditional instruments [illegible] the set

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Fashioning Costumes for a Film About a Kashmiri Queen
continued from page 24

Designing the costumes would prove to be a unique challenge: There were no documents of the Kashmiri period.



BEN INGHAM/COURTESY MARY MCFADDEN

Dimple Kapadia plays Zooni, the peasant poet who is discovered by the sultan and becomes his favorite queen. McFadden designed her *pheran*, a classical costume still worn in Srinagar. "She's a national emblem and a goddess in the ancient world," says McFadden. "She was extraordinary for her time—she broke all the bonds of Islam."

der through the narrow lanes; one can never be sure if they are women or separatists concealing machine guns. Shingle-roofed *doongas*, forerunners of the houseboat, ferry livestock and grain along the river.

Near the Jami-i Masjid, or the Friday Mosque, there is a cluster of houses ornamented with blue-tiled façades. The interiors of these houses are rich in *khutambandhi* work, a mosaic of wood and papier-mâché, which is the inspiration for the set of our film, *Zooni*. It is the true story of the peasant poet Zooni, who rises to become the last queen of the Chak Dynasty. Her songs of love are still sung by the women in the fields.

In 1985 I was working on a Mughal garden design for the Taj Hotel in Agra, India. It was then that I met the director Muzaffar Ali. Returning to the United States, I wrote Muzaffar a letter saying that I would like to design the costumes for his next film. He had just completed the film *Umra Jaan*, now an Indian classic.

Muzaffar was entering a mystical phase of his life. Immersing himself in the Vale of Kashmir, with its traditional Sufis, saints and holy men, seemed his deep need. In 1987, a year before filming began, the director moved to the vale to understand its magic and the Kashmiri.

Muzaffar Ali traces his ancestry back to the nomadic Aryans who invaded in about 1500 B.C. Recently, on the death of his father, he became Raja Muzaffar Ali of Kotwara, a small area south of Lucknow. Muzaffar is a Sufi Muslim who daily spends many hours in prayer, meditation and aesthetic contemplation.

The raja is a masterful set designer and an artist of light and shadow. For some Muslims, light is used as a metaphor for Allah. The pursuit of aesthetics is the highest praise for the glory of his work on earth. In Muzaffar's words: "When I make a film I become a pilgrim, and no pilgrimage can be explained, nor can the impact of its spirituality be understood by anyone other than the pilgrim."

A year went by before I received a response to my letter to Muzaffar. He came to stay with me in New York City. We discussed *Zooni*, to be set in Kashmir in the sixteenth century. As I began my research, I realized that designing the costumes would prove to be a unique challenge: There were no documents of the Kashmiri period; fire had destroyed everything.

While I was still in New York, I investigated sixteenth-century court styles in neighboring Isfahan and Constantinople. It was important that the costumes not reflect Mughal influence. Arriving in Srinagar, Kashmir, in 1988, I created the working drawings. Samples of the various finishes and sewing techniques were developed with our first tailor.

My first mistake was not to have used villagers' old *pherans* for the stars. The actors said, "How can we wear old clothes when we are stars?" I was persuaded to make new *pherans*

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LINCOLN CONTINENTAL

WHAT A LUXURY CAR SHOULD BE

Fashioning Costumes for a Film About a Kashmiri Queen
continued from page 26

based on a poorly designed sample. We used a process of mud and tea mutilation to age the *pherans*, and it took months for them to look old. It took weeks to achieve a flexible quilted coat for the battle scenes. The first experiments looked like wooden ski parkas. There was not a decent turban tier in the valley—the turbans had to be fixed in place in Delhi by an expert.

Depending on my working sketch, my head tailor would farm out the work to one of his eight assistants. Amazingly, the tailors did not make patterns; they cut the cloth by sight on the floor, matched the edges and sewed them together. Then I put the costume on my dummy. There were rarely adjustments to be made.

The tailors turned out to be a highly irresponsible lot, from time to time violently attacking one another. A policy was begun of guarding them so that they would not leave the workroom. Getting the tailors to arrive before noon was a task handled by Anjum Sardik, a granddaughter of a Kashmiri prime minister.

When I first arrived in Srinagar, the chinars, or Oriental plane trees, painted the landscape vermilion. Then the land turned white with the ice and snow of the Himalayan winter. The artisans huddled in their *pherans* and created for us the crafts we would use for the sets. We amassed piles of rugs from central Asia, commissioned a throne ten feet high in gold and black papier-mâché, dug through the attics of the old families to retrieve velvet *pherans* heavy in *tilla* (silver and gold) embroidery. Divans and huge overstuffed bolsters were made in a matter of days.

Kashmiris do not bathe in the winter. It is too cold and there is a lack of firewood. Small *hamams*, or copper tubs, filled with hot water were used to heat th[illegible] ketplace of [illegible] glass perfum[illegible] *darvana* and m[illegible] erings for candle[illegible] of silver jewelry [illegible] gave us *jalis* from [illegible]

lagers offered us *kasab* caps, transparent gauze worn by married women and *jamawar* shawls. We found brass ewers for the tea, made from green leaves, cardamom and saffron; incense burners for *loban*, which would send up white smoke screens to create the director's misty effects; and a tall *bukhari*, a wood-burning stove, to keep us warm in the Himalayan winter.

The paisley, originally based upon a leaf motif in Persian times, came to be known as the *kairi*, which in various translations means a voluptuous mango, a woman's breast, a cow, an obsession or the mother complex. From the fourteenth century onward, the paisley pattern was highly ornate. It is the emblematic cloth of the Chak Dynasty, and of my costume designs.

The set for the high court scenes is the sultan's chamber in the palace. Zooni is his favorite queen, and she no longer must return to the harem. Sultan Yusuf Shah Chak is a romantic, unfit ruler. He prefers to spend his time with Zooni playing music on the *rabab* and *santoor* rather than attending to matters of state. As a consequence of this great love, General Abdal Bat overthrows the sultanate and places the great Mughal emperor Akbar in control.

When I first arrived in Srinagar, the chinars, or Oriental plane trees, painted the landscape vermilion. Then the land turned white with the ice and snow of the Himalayan winter.

The sultan's chambers are designed so that the balcony of *jali* faces west, to the setting sun and Mecca. The bed is placed so that the head faces west. It is prescribed that one must sleep on one's back or side, never on one's stomach, which would be a sign that one fears life. Each day a basket of pomegranat[illegible] brought to the set, and a garla[illegible] frangipani blossoms is hung ove[illegible] mera for luck. Daily, a coconut [illegible]n as a good omen. It is sliced, and everyone eats from it. A numerologist is consulted to fix the first day of shooting.

The opulence of the sultan's chamber is heightened by vistas looking onto the facades of other palaces. Seventy-two lights with yellow gels, each individually manned, diffuse golden hues onto the walls from a maze of circus-style rigging above the set. The wooden scaffolding is narrow and rickety, and it is said that Indian light operators often fall to their deaths. There are several assistants whose only job is to rearrange gels for shadow effects. Others wave branches through *loban* mists to create an illusion of flickering candles. The *loban* scent on the set is asphyxiating. The stars' eyes redden and smart after an hour. A sign at the palace entrance in Islamic calligraphy reads, "With the grace of God success is at hand."

The walls are illuminated by a repeated geometric design that was derived from the cover of a fourteenth-century Koran rendered in ivory and gold. A houndstooth pattern from sixteenth-century Alhambra serves as a border. The rich pattern is punctuated by elaborate mirrors and a *mihrab*, or prayer niche, on the west wall. A pair of magnificent carved fifteenth-century portals, authentic Kashmiri columns and elaborate sixteenth-century *jalis* were brought from Srinagar to Bombay. These were copied in numbers for the set, which took two weeks to build with forty men working around the clock, at a cost of 1.5 lakhs of rupees, which is, remarkably, only ten thousand dollars.

Every few hours, a gel goes up in flames, and the whole lighting system has to be turned off immediately. It

Fashioning Costumes for a Film About a Kashmiri Queen

often takes an hour to get it back on track. There is the constant smell of fire. A story goes around that during the shooting of the movie *Tipu Sultan*, based on the life of a legendary South Indian monarch, fifty people perished in a studio fire, which lends a sense of precariousness to our situation.

The stars have their retinues of hairdressers, chair bearers, caterers, makeup artists. The attendants to the stars are the perfect slaves of the ancient world. They provide already lit cigarettes whenever the action stops at the end of each take.

Since the actors are often working on ten to twenty films at one time, it is a logistical problem to juggle and improvise scenes depending on the actors' availability. Our male star, Vinod Khanna, who plays Sultan Yusuf Shah Chak, is constantly unavailable, or shows up at the wrong time, requiring everything to stop and be changed to his scenes. Every day is full of surprise scheduling. And patient waiting. Suddenly, a photo opportunity has been leaked. Photographers, the crowds outside, the studio children, all come out of the woodwork. The stars arrange themselves in stylized groups. The cameras flash.

Queen Zooni is played by Dimple Kapadia. Most of her wardrobe was destroyed by monsoon rains en route from Srinagar to Bombay, where we were forced to relocate because of civil unrest in Kashmir. As the storm of civil war spread through the valley, security on the set became a real problem. We took over the village of Harwan, where the head man was a fellow Muslim. There we built our first set, trading a school bus for the two-story house that the director designed and hand built. It was to serve two purposes. We had hoped that after the film was finished it would be turned into a workshop for the crafts we had created for the film. Sadly, that idea was smashed with the civil unrest.

The set became a fortified sanctuary with military protection. For safety, the stars were flown in from the airport by helicopter. The entire valley was under house arrest. We could not play the radio, we could not go outside. People were shot on sight. James Killough, the scriptwriter, saw his building blow up behind him. Eventually, government curfews were extended to seventeen days, then twenty-four. It was then that the film was closed down, production in Srinagar suspended for a year. The furnishings and costumes were moved to Bombay. The high court scenes were built in January 1991 at Filmistan Studio near Juhu Village.

As the storm of civil war spread throughout the valley, security on the set became a real problem.

Today Dimple is in her dressing room. We are gossiping and talking about love and betrayal, as usual. Her makeup artist is extending her jade-colored almond eyes to the edge of her white veil. Her eyes are jewels. I am dressing Zooni for her death scene. As was the style in the sixteenth century at the court in Isfahan, a chain of pearls frames her hairline and extends behind her ear; six chains form a bib under her chin. Mosaic hoops hang from her ears. A pendant drop falls between her eyebrows. She wears a vermilion coat with a floral collar. Beneath is a saffron silk dress of elaborate paisley.

Zooni's world is shattered by the sudden appearance of the Mughal army at the border. She is informed the sultan is dead. Like a wounded doe, vanquished by sorrow, she runs as far as she can until the snows of the mountains cover her. □



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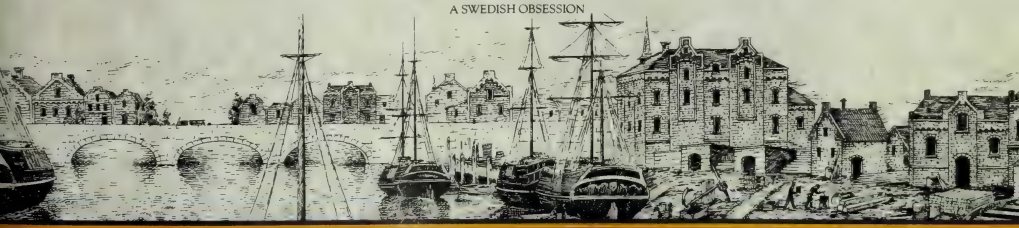
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ARCHITECTURE: A MALTESE MEDITATION

Richard England Creates a Farmhouse with a Surreal Touch

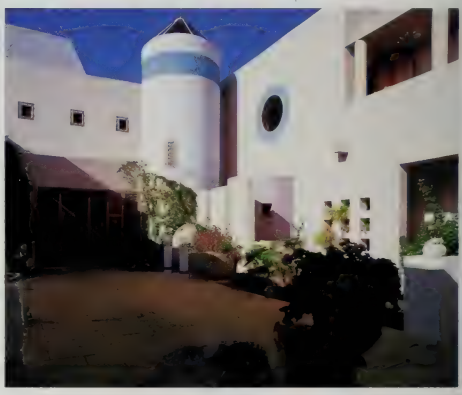
By William Weaver



PHOTOGRAPHY: SIMON BROWN

Drawing on local traditions and the symbolism of Surrealist painter Giorgio De Chirico, architect Richard England redesigned a former farmhouse on Malta for his daughter, Sandrina Darmanin, and her husband, Charles. LEFT: In the courtyard, around which the house is arranged, stairs go up to a roof terrace. The ascending arches are often used in Maltese buildings.

BELOW: Simple volumes in the courtyard, like the blue-banded stair tower, are meant to be "a haven in visual and imaginative terms," says England. "The courtyard is a zone open to the sky, introverted and private."



BELOW: "Strong geometric forms, such as the canopy and stair tower, create an interesting play of light and shade," notes the architect. The pillars, which he calls "monolithic Malta stone cylinders," are made of indigenous limestone and have the effect of a Roman peristyle.



IN THE LANGUAGE of Malta, the word *razzett* means farmhouse, so Ir-razzett ta' Sandrina, the exotic-sounding name of Sandrina and Charles Darmanin's house on Malta, is merely intended to tell you that this is Sandrina's farmhouse. And at the end of a country road a short distance from Valletta, Malta's capital, the house does indeed look unassuming. But a blue doorway in a virtually blank wall opens into a nest of surprises devised by Sandrina Darmanin's father, Maltese architect Richard England.

The house was originally a rudimentary farm dwelling dating to the eighteenth century and unimaginatively converted some years ago. When Sandrina and her husband found it, England was summoned to take a look. "I had two reactions," he says. "The father's reaction was, You kids are crazy buying this house in the middle of nowhere. The architect's reaction, on the other hand, was more posi-

continued on page 36

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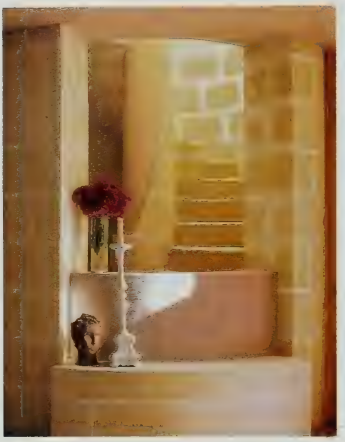
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Richard England Creates a Farmhouse with a Surreal Touch
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BELOW LEFT: "Within the tower, a winding staircase of the old stone steps leads from the living room to the bedrooms," says England. The head is by Sandrina Darmanin. Candlestick is 18th-century Maltese.



BELOW: An alcove adjacent to the sitting room and courtyard includes a 19th-century Renaissance Revival table and 17th-century-style chairs under the arches. Flanking the fireplace are two Mexican paintings.



tive. I thought the place had tremendous potential. Its old core could be retained, and there was the possibility of bringing together the contemporary and the traditional. I think one can say that the traditional lacks something, and the contemporary lacks something else. But when you put them together, you can obtain an almost perfect balance."

Balance is the first thing you feel on entering the house: An equilibrium is established between the sheltered rooms and the openness of the courtyard. Plain lines and local materials are enhanced by subtly painted surfaces. The almost bare walls enclose the touching clutter of a family of four small children and active parents.

Foreigners coming to Malta, attracted by the long months of sunny—at times very hot—weather, want great openings, picture windows, lots of glass. But the Maltese have a different attitude toward the sun, England points out: The houses and their inhabitants are on the defensive. Windows are typically small or even omitted, and the houses are introverted, focused on a central courtyard, like the Roman peristyle.

The main rooms on the ground floor of Sandrina's house are cool, shady spaces with thick walls. The house backs against a steep hill, and some of the rooms were actually carved from the living rock. This backward reference to the cave recalls the fortress island's multimillennial history of self-defense. Starkness is allayed by the presence of Sandrina's handsome furniture, heterogeneous but harmonized, and her choice of pictures and objects, which include some of her own work as a designer of one-of-a-kind garments and a sculptor.

In the architect's view, the courtyard was not to be just "a hole cut out of the house." England is quick to note that his inspiration for this dreamlike space was the metaphysical world of the Italian painter



ABOVE: From afar, the residence resembles one of the stone fortresses that were once used to defend Malta. "The house is evocative of castles and of fantasies about the abodes of princesses," concludes England.

Richard England Creates a Farmhouse with a Surreal Touch

Giorgio De Chirico—his unmistakable linear squares, his empty arches, flat colors, long shadows. But England added elements of his own. Between a stone wall at the far end and the flight of dazzling Mediterranean-white steps that rests against it, he inserted a fanciful series of rising arches. This is a feature of old Maltese buildings, but here the outer surfaces are a light, warm blue, while the inside of the arches, again white, ties the whole end of the court together. On a pedestal is a replica of a megalithic figure, an ample earth mother, another reference to Malta's prehistoric past. Near the foot of the steps, a group of rocks makes a kind of sculpture and reflects the architect's interest in Japan (his wife, Myriam, is an ikebana master). The loggia that begins at the top of the steps has columns of the traditional honey-colored Maltese limestone.

When England took the house in hand, the original indoor stairway intruded into the living room and obscured the passage to the courtyard. To correct the situation, he achieved another of his perfect balances: The same limestone used in the columns outside has a rough-hewn, age-old appearance on the inside stairway, which gracefully curves upward. The stairwell is housed in a tower, as if part of a castle, but the outside of the tower is white with a pale blue band around the top, like the smokestack of a gigantic vessel. If you look at it from the center of the courtyard, then look up at the sky, there is the heady sensation of being afloat, totally apart from the outside world.

Another kind of separation from the world is felt in the chapel, one of Sandrina's requirements. Dug from the living rock, the meditative room is a shadowy, welcoming space lighted by a line of tall candles that scarcely reveals a gray tile floor bordered by loose gravel, as if to demarcate the house's everyday concerns from this space reserved for prayer and reflection. Except for the candies, the room is bare, but it does not seem empty. England, again, is hinting at the island's earliest architecture, mysterious subterranean spaces that can still be visited in one of Malta's most fascinating sights, the Hypogeum, beneath the streets of a suburb outside Valletta. There, as in Sandrina's chapel, the sense of awed sacredness is strong; the space has been taken from Mother Earth.

Richard England is a voracious reader, and one of his favorite authors is the late Italo Calvino, whose *Invisible Cities* is quoted in a book on England by Charles Knevitt. In one of Calvino's fables, a traveler asks a group of builders to explain their construction, to show him the blueprint. They tell him to wait until their work is over. Calvino writes: "Work stops at sunset. Darkness falls over the building site. The sky is filled with stars. 'There is the blueprint,' they say."

England's inspiration for the courtyard was the metaphysical world of the Italian painter Giorgio De Chirico—his linear squares, empty arches, flat colors, long shadows.

In the Darmanin courtyard, as the Maltese evening approaches night, the blue overhead becomes more intense; the sky seems closer, within reach. It has become the roof of the space, and the blue of the tower's band and of the arches is matched by the natural setting. "The architect must *listen* to the site," England insists. "If you do listen, and if you are a sensitive architect, the site will tell you what it wants to become." □



The Legacy of Kanjiro Kawai Lives on in Kyoto

By Carol Lutfy

A gifted potter and artisan in his own right, Kanjiro Kawai (1890–1966) was a leading force in the Japanese crafts movement that began in 1925. He built his Kyoto house, which is now open to the public, in a way that would embrace the movement's ideals. BELOW LEFT: Though the interior evokes a farmhouse, he designed the exterior to blend in with the city's *machiya*, or more urban, architecture. Its identifying sign was done by woodcut artist Shiko Munakata. BELOW RIGHT: In warm weather, Kawai would paint his pots in the interior garden.



PHOTOGRAPH: ANNE ARGILL (1987)





COURTESY MASA KAWAI ESTATE

ABOVE: A photograph of Kawai, taken in 1961 when he was seventy-one years old, shows him with a volcanic rock sphere from Daikon-jima Island. It was a gift from friends living in his hometown in Shimane Prefecture.

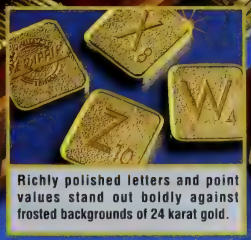
WHEN TYPHOON MUROTO tore through his Kyoto house in September 1934, Kanjiro Kawai greeted the disaster as an opportunity. Optimism was fundamental to the character of the brilliant Japanese potter. But it also reflected his high hopes for the nation's fledgling crafts movement, which he had cofounded only eight [illegible] earlier. Kawai envisioned a new [illegible] himself that would cele- [illegible] of the movement— [illegible] Japan's age-old [illegible] he began to work on a plan that echoed the openness and simplicity of a Japanese farmhouse. Paneled in dark wood and dominated by an open hearth, the residence was designed according to the principles of comfort, utility and humor. Kawai developed a heating system for the wood and tatami flooring and installed shoji-style doors that led to the interior garden. He also opted for high beam ceilings that created a feeling of space and warmth at the same time.

Kawai asked his brother Zenzaemon, a master carpenter by trade, to

continued on page 40

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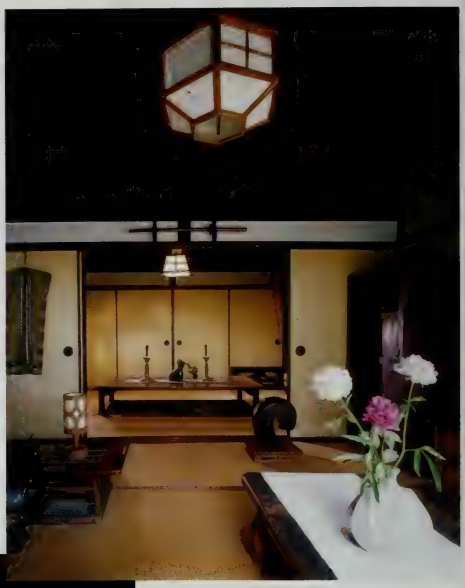
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The Legacy of Kanjiro Kawai Lives on in Kyoto
continued from page 38







ABOVE LEFT: In accordance with tradition, Kawai greeted his guests in the *genkan*, or entrance room, which exhibits one of his wooden sculptures. The straw ornament hanging from the ceiling is a special New Year's decoration, but he liked its form and displayed it throughout the year. ABOVE: Family and friends would gather to eat in the far room and sit at the *horigotatsu*, a table with a foot warmer.

ABOVE: The *hiroma*, a sitting room used for entertaining guests, contains many objects that demonstrate the scope of Kawai's artistic gifts. He created the chairs, foreground, the massive chest, the [illegible] kettle and the wooden sculptures. [illegible] urn is a white ceramic urn, his [illegible] pottery piece.

oversee the construction. While he and a team of workers labored for eight months, hauling most of the materials in from Yasugi, the brothers' hometown near the Sea of Japan, Kawai tackled the problem of furnishing the house.

He designed several dozen hand-carved zelkova cupboards and chests and all the light fixtures. He also made several pieces of delicately crafted bamboo furniture and a wide assortment of tables and chairs, including some that he fashioned out of wooden vats used for pounding rice.

By the time he was finished, Kawai's homage to folk art had turned into his own artistic pilgrimage in the world of crafts. A master of form as well as glazing techniques, he will always be remembered first and foremost for his pioneering ceramic work. But his house opened up a world of new possibilities: Over the years he would add sculpture, utensil design and calligraphy to his varied accomplishments. "Kanjiro had a spe-

The Legacy of Kanjiro Kawai Lives on in Kyoto



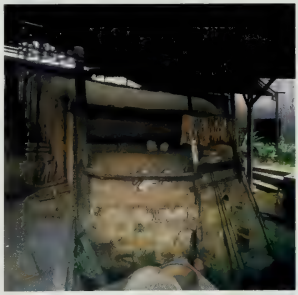


ABOVE: Kawai utilized an area on the second floor as a place to think and write. The calligraphy above the alcove is a poetic ode to the joys of work. The lights and chairs are of his design, while the round table is actually an overturned vat. In the winter it was filled with coal and used as a hibachi.

RIGHT: Kawai's studio was in a separate building near the kilns. The pots on the floor are from his early years; the two on the chests date from his late period. Over his lifetime he developed a preference for working with plaster molds instead of making hand-thrown pots. BELOW: The *noborigama*, or climbing kiln, was the communal kiln for all of the Gojozaka neighborhood, Kyoto's old pottery district.

cial ability to bring inanimate things to life," recalls his granddaughter Tamae Sagi. "He wasn't just interested in old or handmade things. The most mundane objects would capture his imagination."

Though Kanjiro Kawai died in 1966, his house remains a testament to the whirlwind of creative energy that flourished there. Besides being his personal refuge, it functioned as the unofficial Kyoto headquarters for Japan's growing crafts movement. Among the most frequent visitors were Soetsu Yanagi, an influential philosopher turned critic who was the reigning intellectual in Japan's crafts world, and Shoji Hamada, Kawai's college classmate—and one of Japan's most revered potters—who shared his friend's admiration for Japanese folk art.



His house remains a testament to his creative energy.

It was Yanagi who first launched a campaign in the early 1920s to save Japan's crafts tradition from extinction. Until the Meiji period (1868–1912), crafts production in Japan was considered a respected local activity in which each town cultivated its own specialties and techniques. These methods in turn were closely guarded by the daimyo, or provincial leader, who also aided artisans by facilitating the distribution of their work.

The intricacies of the system were unraveled, however, by the political and industrial revolution brought on by the Meiji period. In a rush to modernize, the Japanese government invited Western engineers to set up factories for mass production. As goods like ceramics and textiles were increasingly manufactured, craftsmen began to lose the market for their handmade pieces.

Modeled after the English Arts and Crafts Movement that flowered almost seventy years earlier under the guidance of William Morris and John Ruskin, Japan's crafts movement sought recognition for the nation's anonymous craftsmen and the simple beauty of the wares they produced. In

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The Legacy of Kanjiro Kawai Lives on in Kyoto
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1924 Yanagi coined the term *mingei*—literally, crafts of the people—to capture the essence of his message. One year later he formed the Japan Folk Art Association in collaboration with Hamada and Kawai.

In addition to acting as spokesmen for *mingei*, the three men provided younger artisans with technical and financial support. After giving a lecture at the Kyoto National Museum in 1924, for example, Kawai was approached by the then unknown woodworker Tatsuaki Kuroda for advice. A lifelong friendship blossomed, and through Kawai and Yanagi, Kuroda found outlets for exhibitions and buyers for his work. His long career would eventually earn him a reputation as one of Japan's most celebrated wood craftsmen.

Similarly, Shiko Munakata, a young woodcut artist (who would later find monumental fame), showed up on Kawai's doorstep one day in 1936. Munakata had intended to take up no more than an hour of the master's time, but on Kawai's urging he stayed for forty days. As they strolled through Kyoto's temples and gardens together, the men reflected on Japanese folk art, history and religion. These discussions would deeply influence Munakata's early work—and ultimately encourage his participation in *mingei*.

Kawai was able to be so generous with his talent and his time because success came to him at an early age. Born in 1890, he aspired to be a potter from the time he was in the sixth grade. Encouraged by his uncle, he studied at the ceramics division of Tokyo Higher Polytechnical School until 1914. He then took a position as an unpaid [illegible] at the Kyoto Research In[illegible]s, where he received [illegible] education in glazes. [illegible] only twenty-four when he [illegible] to Kawai's budding tal[illegible] attention of Sentaro Y[illegible] hair-oil manufactur[illegible] e his patron, seeing [illegible]ds and supplying hu[illegible] wester[illegible]

books. In 1920 he put the money down for Kawai's house, the land it sits on and the climbing kiln that the potter would use until his death.

Against this backdrop it is no surprise, perhaps, that Kawai's first exhibition was strong enough to secure national attention. His Osaka debut in 1921 featured one hundred and eighty of his finest hand-thrown and plaster-mold works: delicate forms—remarkable for their dazzling copper-red, celadon and tricolor glazes—that had been inspired, in part, by traditional Chinese ceramics. Kawai's expressionistic style and pioneering sense of color were hailed by critics from all corners of the country. With one prominent exception: Soetsu Yanagi.

In a biting newspaper critique, Yanagi rebuked Kawai for artistic pretensions and for what he felt was a lack of originality. The review, which preceded—but in a sense cemented—their friendship, played a central role in changing the course of Kawai's work.

For the next two decades Kawai's pottery expressed his commitment to *mingei* with subtler glazes and simpler forms. More important, he turned his energies away from decorative objects and began to produce utensils for daily use. When possible, he used clay from construction sites and road excavations, marveling at its "good disposition."

Kawai remained an advocate of Japanese folk art for the rest of his life.

But while Kawai remained an advocate of Japanese folk art for the rest of his life, his style turned decorative again in his later years. These works were characterized by rich electric-orange, dandelion-yellow, copper-red and cobalt-blue glazes, and the free brushwork that gave them such a joyful feel. Most critics agree that they represent the strongest period in Kawai's career.

One of the secrets to Kawai's powerful glazes was his *noborigama*, or climbing kiln. He shared the kiln with neighboring artisans in Gojozaka, Kyoto's former pottery district, most of whom specialized in *Kyo-yaki*, or Kyoto ceramics, noted for their delicate blue or multicolor overglazes. The kiln firings were an arduous task, consuming two days and two thousand bundles of wood until the temperature reached the required level of thirteen hundred degrees centigrade. But the extreme heat and lapping flames rewarded the potters with unexpected, vibrantly colored glazes.

As with every facet of his work, Kawai sought to master the climbing kiln. By all accounts he became more devoted to his craft every year. He used to say that he was "chased by beauty"; he surrendered to it at every turn by experimenting with new media and techniques until his death at the age of seventy-six. His love affair with sculpture and wood carving during his sixties, in particular, was proof of his undying energy.

Despite his enormous fame in Japan, however, Kanjiro Kawai remains little known in the West. That is in part because he shunned the idea of self-promotion. He was resolutely humble about his work, chalking up his success to "the power beyond"; and he eschewed all honors, including the title of Living National Treasure that the government offered him in 1955. "For Kanjiro, it wasn't a question of who made the work," Tamae Sagi explains, "but of how the work made people feel." □

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HISTORIC HOUSES: MAURICE DENIS

The Artist's Residence and Studio in Saint-Germain-en-Laye

By Michael Peppiatt



LE MUSEE DE PARIS-MAINTAN, DU PRIEURE

Housed in his former residence and atelier, Le Musée départemental du Prieuré in Saint-Germain-en-Laye, situated in the country outside of Paris, is devoted to the life and works of artist Maurice Denis (above).

RIGHT: In 1915 Denis began the restoration of the Prieuré's Saint-Louis Chapel, which took him thirteen years to complete. He designed it all, including the frescoes, stations of the cross and stained-glass windows.

BELOW: The Prieuré was built in 1678 by Louis XIV's mistress the marquise de Montespan, to serve as the Royal General Hospital. Denis lived there from 1914 until his death in 1943. It opened as a museum in 1980.



HOUSES OF OUTSTANDING interest often owe as much to the variety and character of the people who have lived in them as to their innate architectural merit. That certainly holds true for the Maurice Denis Museum, also known as the Musée départemental du Prieuré, a half hour's drive west of Paris in the historic town of Saint-Germain-en-Laye, where Louis XIV, the great Sun King, was born. The Prieuré, as the house is called, has been home for the last twelve years to an impressive collection of works by Denis and other artists of the late-nineteenth-century group that went under the name of the Nabis (derived from the Hebrew word meaning prophets). But the Prieuré is the sum of numerous previous existences and vocations, and much of its charm comes from the sense it conveys of having been many things to many people.

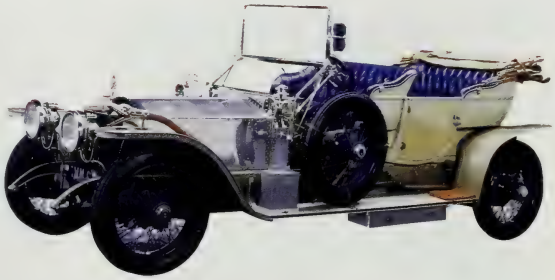
Set in lushly planted grounds and endowed with a private chapel, the long, nobly proportioned building was in



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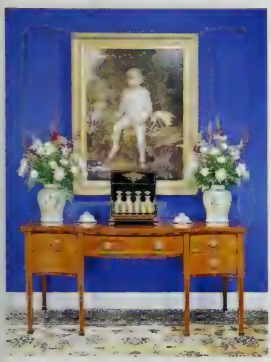


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The Artist's Residence and Studio in Saint-Germain-en-Laye
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fact built in 1678 as a royal hospital by the marquise de Montespan, Louis XIV's mistress and mother of eight of his children. For over a hundred years it succored not only the sick but beggars, lunatics and orphans. In the nineteenth century it became the residence of a series of industrialists and artists. By the time Maurice Denis was growing up in a house within sight of the imposing edifice, the Prieuré had been bought by the Jesuits and turned into a retreat.

As a young student in the artistic ferment of Paris in the 1880s, Denis never forgot his ambition to live someday in the "big house" that dominated the local landscape like a château. By the time he had reached his early forties and had generally "arrived," an ideal opportunity arose to draw closer to the Prieuré. His proven abilities as a decorator won him the daunting task of painting the cupola of the famous Théâtre des Champs-Elysées in Paris. In order to have a work space large enough to carry out the monumental scheme, he persuaded the authorities to let him build a studio on the Prieuré's grounds. By 1914 the Jesuits had abandoned the house, and Denis managed to buy the entire property.

The Prieuré's new master could look back on a career in which he had already made a decisive mark on art history. As cofounder and theorist of the Nabis, he had joined forces with Paul Sérusier, Emile Bernard, Edouard Vuillard and Pierre Bonnard to create a style of painting that concentrated on the use of pure, flat color and simplified, stylized subject matter. The original aesthetic battle had been won by the century's end, but up until his death in 1943

The Prieuré was built in 1678 as a royal hospital by the marquise de Montespan, Louis XIV's mistress.



ABOVE: In order to work on very large commissions, Denis had a separate studio built on the Prieuré's grounds. The space is filled with paintings and project sketches of several of his secular and religious works.

In addition to Maurice Denis's oeuvre, the Prieuré showcases artists of the Nabis, Symbolist, Pont-Aven and Pouldu groups. BELOW: A Denis still life is exhibited with a six-panel painted screen by Pierre Bonnard.



The Artist's Residence and Studio in Saint-Germain-en-Laye

at the age of seventy-three, Denis continued to experiment and produce.

While the huge studio still clearly proclaims the artist's ambition, the chapel reflects his lifelong religious conviction. Denis in fact redecorated the whole interior. Beyond this austere round of duty and devotion, there is the more human and relaxed feeling of the Prieuré as a rambling family house. Today, with the building restored to its original plan of vast rooms reached by a magnificent double staircase, the intimacy created by eight children, fond parents and numerous dependents takes some conjuring up. Luckily, Dominique Denis, one of the artist's sons and now a vigorous octogenarian living just beside the Prieuré, is adept at making the past come alive. "It was a marvelous house to be brought up in," he says. "Where you go to and fro now to look at the paintings, I used to ride my bicycle! We even had a swing that we fixed to the beams. My father was very easygoing with us. We were allowed to go wherever we wanted, even into the studio when he was working—unless he had a model, of course.

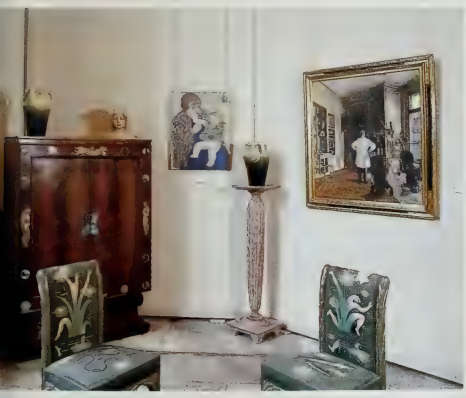
"In what are now the offices," Denis continues, "I used to go as a boy to smoke and practice with an air gun. I used to paint a bit there too, and read books I'd taken from my father's library. He was very liberal in that respect. He didn't mind our reading Gide—one of whose books he illustrated—even though Gide was considered risqué in those days. All my father's old friends, Vuillard, Sérusier, Maillol and lots of others, used to come to lunch—lunch rather than dinner, because it was too far out for them to get home after dinner. Ambroise Vollard, the picture dealer, came frequently. I always remember him because he had a different lady with him each time, and they'd arrive by taxi and the taxi would wait until after lunch to take them back."

Until recently, the Prieuré's expert was Marie-Amelie Anquetil, who had been the museum's director since its opening in 1980. "The Prieuré should be looked at as a whole," Anquetil says. "The studio, the chapel and the garden are as essential to an understanding of Maurice Denis and the Nabis as the pictures. Of course, the museum has been extremely lucky in receiving a very large donation of works by Maurice Denis, going all the way from sketches he did as a boy to some of his last paintings, as well as his book illustrations, posters, stained glass and sculpture. There are also some eleven thousand letters of his and his diaries, so it has become a center for anyone interested in studying the period.

"Although the museum is particularly strong on Denis, I thought it important that it reflect the entire Nabis movement," she explains. "Over the last decade there's been a policy of acquiring a wide range of works—not only paintings by Gauguin, Sérusier, Filiger and other artists of the period but also their graphic works and other objects, such as a very beautiful screen painted by Bonnard and the sofa and chairs designed by Jean Hugo. In the end what really matters is that the Prieuré convey as complete an experience as possible of the Nabis way of looking at life." □



"It had been Gauguin's role to project into the spirit of several young men the dazzling revelation that art is above all a means of expression," said Denis. ABOVE: Gauguin's *La Fille du Patron.*



Le Musée départemental du Prieuré
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78100 Saint-Germain-en-Laye
France
1-39-73-77-87
Year-round hours are 10 to 5:30 Wednesday through Friday; 10 to 6:30 Saturday, Sunday and holidays.

LEFT: A pair of chairs designed by Jean Hugo stand in the salon before Denis's *Le Biberon*, center, *Portrait of Charles Wagner* by Emile Bernard, left, and Edouard Vuillard's *Le Cabinet du Docteur Viau*, right.

SWEDEN'S CONFIDENCEN THEATER

A Royal Jewel Is Renewed near Stockholm

By Daniel H. Minassian

AFTER TWO centuries of darkness, the curtain has risen again on Confidencen, Sweden's oldest surviving theater. It is an austere building on the grounds of Ulriksdal Castle near Stockholm, one of the five official residences of the Swedish royal family. Nothing about its exterior hints at what lies inside.



PHOTOGRAPHY DANIEL H. MINASSIAN

Indeed, the structure that would one day become Confidencen was built in 1671 as a riding school and guest quarters at what was then known as Jakobsdal, the estate of military commander Jacob de la Gardie. In 1669 the property was purchased by the dowager queen Hedvig Eleonora, who passed it on to her grandson Prince Ulrik, brother of Charles XII, as a christening present. Ulrik lived for only a year, but his name stayed with the castle.

Queen Lovisa Ulrika and King Adolf Frederick often stayed at Ulriksdal. They became interested in theater early in their marriage, and when a French troupe was invited to Stockholm, they decided to convert the stable block into a theater. The architect they enlisted was C. F. Adelcrantz, who later designed the Chinese Pavilion at Drottningholm Palace. In addition to the construction of the theater, the north end of the building (which included several rooms that had been renovated in the 1740s) was turned into an elegant suite of salons arranged around the *Salle Confidence*. This salon/dining room was used by the royal family as a place for private gatherings and dinners after the plays had been performed. It was furnished, like the Confidence Salon built by Ludwig II of Bavaria at Herrenchiemsee, with a *table à confidence* that could be lowered through the floor to the kitchen, from which it would return laden with food. Thus



Confidencen was built in 1671 as a riding school and guest quarters at what is now Ulriksdal, a royal estate near Stockholm that is open to the public. ABOVE: Ulriksdal Castle's façade dates from 1729, when it was redesigned.



BELOW: The theater's restored interior is reproduced in a painted backdrop. Confidencen was transformed into a theater in the 1750s by C. F. Adelcrantz at the request of Queen Lovisa Ulrika and King Adolf Frederick.

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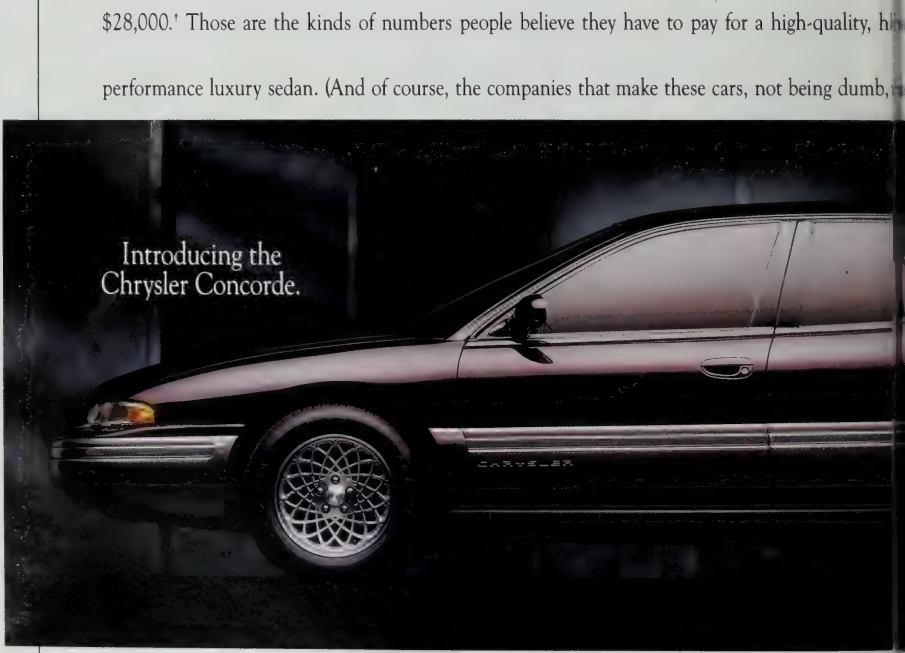
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A Royal Jewel Is Renewed near Stockholm
continued from page 48

at a time when walls really did have ears, nobody could see or hear who was dining with the king.

Confidencen's golden age took place between 1753 and 1792, as it did for a number of small Swedish theaters maintained by the royal family. This drama craze reached its height during the reign of Gustav III, an enlightened monarch who wrote plays and acted on stage himself. Gustav was an avid patron of Confidencen and many other theaters, but when he was assassinated by an officer while attending a masquerade ball at Stockholm's opera house in 1792, the whole movement abruptly ended, and Confidencen began its gradual slide into decay.

Charles XV briefly reopened the theater in about 1860, but for a very different purpose. He had the stage walled up and the auditorium converted into a grand hall for hunting dinners. Dark beams extended across the ceiling, heavy oak paneling was laid over the Rococo walls, and an immense monumental fireplace was added. But King Charles's decorating project was never completed, and Confidencen receded into oblivion once again.

It was not until 1980 that Confidencen began to be restored, by Princess Christina of Sweden, a sister of King Carl XVI Gustaf, and Swedish opera singer Kjerstin Dellert.





LEFT: An 18th-century theatrical scene is depicted in a wall decoration by Johan Pasch. BELOW: The Green Room, one of a suite of salons used by the royal family for entertaining, contains a tile stove and an 18th-century crystal chandelier. A harpsichord is at right.

Confidencen's golden age took place between 1753 and 1792, as it did for a number of theaters.



ABOVE: Kjerstin Dellert [illegible] with Stockholm's Royal Opera and Confidencen's artistic director and the chairman [illegible] forms in a pantomime ballet. Joining her are dancers [illegible] from left, John Massey, Istvan Kish and Per Larsén.

"When my husband and I were married in 1974, we came to live on a big eighteenth-century property in the park at Ulriksdal," says the princess. "The house was next door to Confidencen, and right away I was interested in the theater and ready to take an active part in its restoration.

"I had known of Kjerstin Dellert for a number of years, and, of course, I had heard her sing. We first met at a gala in 1976 and discovered that we shared the same passion for anything to do with theater and opera. One day I asked her if she had ever been inside Confidencen. All she knew was that it was a theater and nobody had set foot in it for ages.

"Two weeks earlier I had gotten a key from the governor of the castle, just to have a look," she adds. "So in we went. It was a bit of a shock, because everything was in a state of total abandon, but still we were fas-

cinated. Then and there we decided we had to do something about it."

Princess Christina and her husband, Tord Magnuson—who was involved in the project from the start—suggested that Kjerstin Dellert spearhead the effort to breathe new life into Confidencen. The singer joined Stockholm's Royal Opera in 1952 and has sung in all the great opera houses of Europe as well as in Canada and Russia. Her classical roles have included Carmen, Tosca and Octavian in *Der Rosenkavalier*, but since 1972 she has specialized in contemporary music. Nobody in Sweden could have been better qualified to take charge of Confidencen.

"Kjerstin began by calling a meeting of her colleagues and friends—singers, musicians and actors," the princess recalls. "Then, in 1977, after getting together and cleaning out the auditorium, they put on a free performance. There wasn't even a stage, and there was just enough light to be able to see what was going on. Luckily it was June, when the nights here are very clear. It was this performance that made the whole thing possible. The auditorium looked nothing like it does today—there was a brick wall across the front of the stage, the fireplace was still there, and everything was partially in ruins. We had to find the money to clean it all up and begin the most urgent renovation work. An important foundation in Stockholm helped us to get started."

After three years, Princess Christina and Kjerstin Dellert realized that the time had come to form an association to support and finance the project. So in June 1981 they launched Confidencen Rediviva with a gala performance at the theater attended by the king and queen of Sweden and the queen of Denmark.

Princess Christina became honorary chairman of the association, and Kjerstin Dellert was made the theater's chairman of the board and the artistic director. Together they organized the restoration of the old building and put together a summer festival that runs from mid-May to mid-September.

Like Sleeping Beauty, the theater awoke from its long slumber. The original colors were re-created, as were the painted curtain with the initial C for Confidencen and the cartouches of Gustav III on the walls, over the boxes and above the stage. The adjoining salons, which served in the interim as makeup and dressing rooms, were refurnished with eighteenth-century pieces.

"There are about twelve hundred members in the association," says Princess Christina. "Their contributions enable us to keep the place alive. Still, it's not enough. For some of the restoration work and for every new production, we find ourselves in need of support in the form of sponsorships and donations.

"Confidencen is a small theater—it can hold no more than two hundred and seventy people—and we want only programs of the very finest quality featuring the world's best artists. It's the sort of theater that can interest only a limited, highly appreciative public, and for that reason it is hard for us to obtain funding from the local government. The acoustics at Confidencen are excellent, so we try to persuade international Swedish stars who like to spend the summers here with their families to give us an evening or two."

Like Sleeping Beauty, the theater awoke from its long slumber.

The summer festival at Confidencen offers performances of outstanding quality and variety, including opera, ballet, chamber music and plays, with special emphasis on eighteenth-century works written at the time Confidencen was created. It is an astonishing achievement, given the size of the theater. Winter is the season when the restoration work resumes, after some of the theater's resident performers have gone abroad to spread the word about Confidencen and its magic. The troupe has already made four visits to the United States, where it staged performances aimed at evoking the epoch, the style and the atmosphere of Confidencen. It has even managed a three-week tour of China, presenting the same repertoire of music and period ballet in some twenty cities.

Despite this activity, Confidencen is far from being an isolated center for theater, ballet and music. Ulriksdal Castle is open to the public, and visitors can wander around the vast grounds or visit the Orangery, which has been renovated by the state.

The Orangery was built between 1661 and 1664 by Magnus Gabriel de la Gardie, the son of Jacob de la Gardie, and then almost entirely redesigned by Nicodemus Tessin the Younger. It opened as a museum in 1988, and it now contains a permanent exhibition of Swedish sculpture dating from the seventeenth to the early twentieth centuries. Also on display are works by French artists who worked in Sweden, among them Jacques-Philippe Bouchardon, René Chauveau and Bernard Fouquet.

In addition to her work at Ulriksdal, Princess Christina is the honorary chairman and vice-chairman of many artistic, cultural and social organizations, the vice-president of the Swedish Red Cross and the international representative of the Swedish royal family. As she says, "Members of royal families never retire—they just keep going till they die. My grandfather became king when he was sixty-seven; my brother at twenty-six. And that's exactly what we can all expect!"

Despite the claims on her attention, the princess's enthusiasm for her theater is undiminished. Because of that enthusiasm, the stage will never be dark at Confidencen. □

For information, contact Confidencen, Ulriksdal, 171 71 Solna, Sweden; 08-85-70-16.


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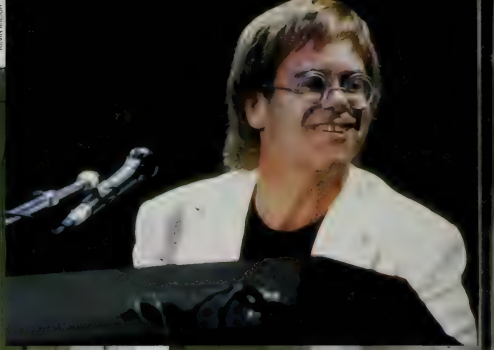
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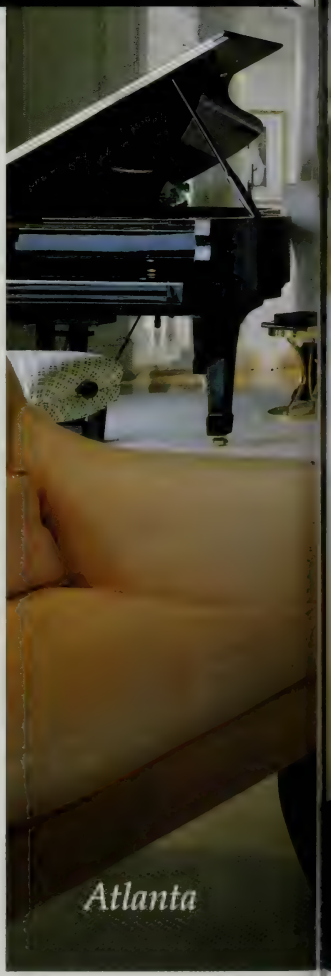
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"By 1990 I'd decided to clean up my act and get back to being a serious musician," says Elton John (inset). The performer, whose latest album is called *The One*, recently embarked on a world tour. His apartment in Atlanta now serves as his base in the United States because "I feel very relaxed there." BELOW: Designers Stan Topol and Fred Dilger placed an untitled 1970 Willem de Kooning oil in a niche in the entrance hall.



KEVIN MEIER



ARCHITECTURAL DIGEST VISITS:

Elton John

The Musician at Home on Both Sides of the Atlantic

INTERIOR DESIGN BY STAN TOPOL AND FRED DILGER OF
STAN TOPOL & ASSOCIATES (ATLANTA)
ADRIAN COOPER-GRIGG AND ANDREW PROTHEROE (ENGLAND)
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY KEVIN C. ROSE (ATLANTA)/SIMON BROWN (ENGLAND)

ELTON JOHN HAS GIVEN new meaning to the word *housecleaning*. On turning forty, the rock-and-roll superstar decided t[illegible] He overcame addict[illegible] drugs and alcohol and shifte[illegible] more balanced style[illegible] dress to design. "I didn't want to be a middle-aged man who was a parody of his younger self," he says.

Woodside, the Queen Anne–influenced house in the English countryside near Windsor where he has lived since 1975, had become so crowded

Atlanta



"In our initial approach to combining two apartments into one, we chose to give Elton a contemporary space of informal elegance in which he could entertain groups from two to twenty," says Dilger. "We looked to comfort first, and charisma that delights the senses." The main living room's Rose Tarlow–designed saber-leg chairs and table, foreground, are from Ainsworth-Noah. Near the love seat is a low table with a Lalique base. Sofa fabrics by Clarence House. Wallcoverings from Brunschwig & Fils. Carpet by Stark.



ABOVE: The upstairs living area "became an opportunity not only to build an environment to showcase Elton's glassware but to float a space over the 'gathering hall,' as we call the dining area," explains Dilger. The shelves are filled with the musician's collection of Baccarat and Lalique crystal and vintage Italian glass from Christie's. The velvet mohair sofa fabric is from Ainsworth-Noah.

OPPOSITE AND COVER: Three photographs from the 1985–89 flower series by Robert Mapplethorpe are in the keeping room adjacent to the kitchen. A group of antique santos from the Philippines is arranged on a low table whose chrome base has a hydraulic lift to convert it into a dining table. Another santo is on a 19th-century Italian chest. Drapery fabric from Scalamandré.

with his collections and possessions that it was difficult to get from room to room and impossible to find a place to sit. "There was a lot of kitsch in the house—it was more of an Aladdin's cave than a home," he says. In one fell swoop, he emptied the eight [illegible] reception rooms, billiards room, and the squash court [illegible] everything from vintage [illegible] to a set of [illegible] never been unwrapped [illegible] the closets of costumes, [illegible] his many world tours and [illegible] four-foot-high Doc Martens [illegible] worn in the musical *Tommy*. He hired Sotheby's to auction it all off. Then he called in Adrian Cooper-Grigg and Andrew Protheroe to redesign the gutted house down to the swimming pool.

Meanwhile, the peripatetic singer and composer looked for a new home in America. "I have a love affair with the States," Elton John says. Rejecting Los Angeles as too overwhelming and New York as unsafe, he settled on a high-rise condominium in Atlanta, thirty-six floors above the madding crowd. "I like that southern hospitality. Everyone is incredibly courteous and friendly," he explains.

John's Atlanta apartment is a long way from the semidetached house in the London suburb of Pinner where he grew up as Reginald Dwight. In 1970 Reg changed his name to Elton Hercules John and began to assemble the act—outrageous sequined costumes, platform shoes, top hats and weird spectacles mixed with wild enthusiasm—that would carry him to such megahits as *Tumbleweed Connection*, *Honky Chateau* and *Goodbye Yellow Brick Road*. Together with songwriter Bernie Taupin, John recorded dozens of hits—his collection of gold albums needs its own suite of rooms.







ABOVE: "Elton's closet was a treat to design," says Dilger. "We installed a luggage closet and added dressing rods." The Versace scarf on the cabinet was created for John and has his image printed in the center. An Irving Penn photograph, between sconces by Andrée Putman, is above a Biedermeier-style chest. Wallcovering, Ainsworth-Noah.

to the Ralph Lauren shop, where they bought fabrics, and to Milan to see Gianni Versace's bathroom.

Topol and Dilger were treated to a three-day spree in New York. John put them up at the Carlyle, and in one memorable day the three of them bought a houseful of goods—including a painting by Jack Tworkov—and had time for lunch at the Russian Tea Room. "Elton is a champion shopper," says Dilger. "He's fast, he's decisive and he has a great eye." Elton John is also as discriminating and as knowledgeable as the designers themselves. On his first visit to Topol's offices in Atlanta, he brought a pink flower with pale petals fading to white and a deep-green-and-black stem. "Work from this," he told the

In the 1970s alone, John recorded thirteen top-ten records. His fame was so precipitous that when he entered a Chicago rehabilitation center in 1990 to deal with his addictions, one of his biggest concerns was that he would have to do his own laundry and he didn't know how.

But today, with the energy of a man reborn and remade in a new image, Elton John has recorded a new hit album, *The One*, and launched a world tour, which will continue through mid-1993 and included two sell-out stops last summer in New York and Los Angeles with Eric Clapton.

One result of John's rehabilitation was that "I began to know normal people," he says. Fred Dilger was one of them. Stan Topol and Dilger, who designed the Atlanta apartment, and the team of Cooper-Grigg and Protheroe, who redesigned Woodside, all call Elton John a "dream client." No wonder. He sent Cooper-Grigg and Protheroe to Paris to get inspiration for Woodside's swimming pool from the one at the Ritz, to New York



ABOVE: A bust of Shakespeare and the photographs *Apollo*, at left, and *The Sluggard*, at right, by Mapplethorpe highlight the master bath. BELOW: In the master bedroom are photographs by Horst and two Mapplethorpe works above the bed, from Avery Boardman.



OPPOSITE: The dining area was conceived as the gathering hall in an English manor house. Above the glass staircase is *The Jockey*, 1978, by Helen Frankenthaler. On the table are tall 19th-century Russian stemware, and crystal from Baccarat and Lalique. Chair fabric is from Brunschwig & Fils; pillow fabric is from Clarence House.

England



ABOVE: A man-made lake stocked with carp describes the approach to Woodside, Elton John's English estate near Windsor. The original house belonged to the surgeon of Henry VIII, but the exterior dates mostly from the 1940s. Designers Adrian Cooper-Grigg and Andrew Protheroe added the new entrance and the brick-enclosed courtyards.



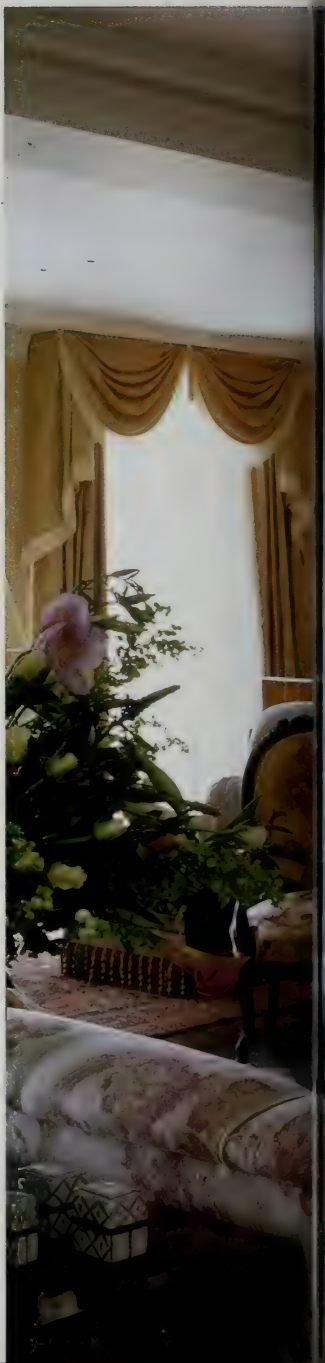
ABOVE: On the 35 acres of grounds is a stable for donkeys and a pony built by the designers as a folly—the architecture mirrors the lines of Windsor Castle, which is about three miles away.

[illegible] for the house's low [illegible] replaced the drawing [illegible] French doors and used [illegible] height. An ear- [illegible] portrait hangs [illegible] veneered [illegible] aristic's

designers. "These are the colors I want, and make it scrumptious."

Scrumptious became the standard for the 6,000-square-foot duplex looking out over the trees and old houses in Atlanta's Buckhead neighborhood. The white walls were scraped and repainted thirteen times to get a reflective surface. "You ought to be able to do your hair in the ceiling," Dilger says. Hundreds of lights and yards of mirrors and glass sheathe the walls, the doors and the staircase, and Dilger accented every possible surface with silver leaf. "We wanted entering the apartment to be like stepping into a pool of light," he says.

The entrance hall, where Lalique chandeliers gleam on mirrors, black granite and Daum vases, has eight exits—six doors and two columned porticoes. The combination of opulence and comfort that defines the apartment starts here: Behind one door







In 1989 Elton John decided to completely renovate Woodside, where he has lived since 1975, and concentrate on an English country house look. The sitting room, once a screening room and disco, was adapted as a television room: A double-backed sofa allows for viewing two sets at either end of the room. Above the 19th-century carved mahogany-and-marquetry mantel is *Salute to the Fleet*, 1802, by Thomas Luny. A pair of landscapes hang by the George III wardrobe. Colefax and Fowler wallcovering.

is a trompe-l'oeil garden railing for hanging umbrellas, behind another is Elton John's bedroom suite, with its richly textured stem-green walls, sumptuous moldings and photographs by Robert Mapplethorpe. Two works by Willem de Kooning hang opposite mirror-backed niches behind [illegible] globes on top of ornately carved silver-leafed tables. "I'm [illegible]," says Topol in his rich [illegible] don't believe in restr[illegible]

One portico leads to a living room in shades of petal pink anchored by a black-lacquered table and a baby grand piano. The other portico leads upstairs to a landing where a Lalique console sparkles. The walls of the landing's powder room are covered with black fabric and eccentrically electrified by two sconces in the shape of hands and brass lights over a series of Bruce Weber photographs. Around a corner the space opens onto the double-height dining room—"All of a sudden it's like *boom!*" says Topol. Two stories of windows let in the light, which gleams, glints, glistens and glimmers off the highly polished wood floors, the glass-topped dining table under a silver-leafed chandelier, and the glass-banistered staircase. The staircase railing seems to float up toward the sky outside, past the colorful waves of a Helen Frankenthaler painting and toward the guest bedroom and upstairs sitting room. There are pillows everywhere.



Two smaller rooms were combined into one for the dining room, and *parquet de Versailles* laid throughout. Through the doorway and above a Venetian console is *Portrait of Thomas Lindsay*, attributed to Cosmo Alexander. Over a Chinese Chippendale card table is an 18th-century portrait by Allan Ramsay. George III chairs from Christie's circle the dining table; at the head is one of a pair of mahogany chairs by Thomas Chippendale, from Sotheby's. The table is set with Baccarat glassware and Cartier flatware.

"Comfort is the ultimate luxury," says Topol. "If you can't reach a low table, what good is it?" But the designers' ultimate luxury was their client's attitude. "Do whatever you want, but make it wonderful" was his only directive. The apartment also had to be ready in time to be the starting point for his world tour—just one year from when John, Dilger and Topol met. And the musician's reaction when he first stepped into the shimmering space? "The apartment is unbelievable—it's beyond my wildest dreams."

If Atlanta is the new world, Woodside represents the old. After rejecting Cooper-Grigg and Protheroe's initial idea for a flamboyant Art Déco–style homage to Hollywood, John decreed that Woodside should be an English country house, a place that looked as if generations of families had lived there, each leaving something of its own. He already had enough flamboyance in Atlanta. "He wanted it to look like something that had evolved," Protheroe explains, "something that had happened instead of being contrived."

First Woodside had to be stripped of the architectural mistakes that had accrued over the years—the melted Plexiglas dome that topped the swimming pool, the narrow entryway and the life-size *Tyrannosaurus rex* that had been left in a back garden when it arrived as a gift from Ringo Starr. Then Cooper-Grigg and Protheroe



haunted auction houses and pored over catalogues, accumulating the Aubusson rug and mahogany pieces, the acres of flowered fabrics, that an English family of means might have collected over the centuries.

During the three-year renovation, which began in 1989, Cooper-Grigg and Protheroe rebuilt the house from the inside out. Originally constructed in the 1500s for the surgeon of Henry VIII, Woodside had been sited so that when an emergency flag was run up at Windsor Castle the doctor could see it and come immediately. Since then it had burned down and been rebuilt at least three times. Cooper-Grigg and Protheroe replaced the entryway with an enfilade from the front to the back of the house, designed so that the front entrance opens toward a distant gazebo and a waterfall surrounded by gardens and topiary. Rosemary Verey—who collaborated with Prince Charles on the gardens at Highgrove—created a white scented garden at the side of

BELOW: A 19th-century statue of Hebe stands in the paneled library, which was a squash court. "The floorcovering is plaited Norfolk rush that has to be sprinkled with water twice a month to keep it from drying out," says Protheroe.

ABOVE LEFT: An English mahogany partners' desk in the study holds an assortment of Staffordshire castles and photographs of Elton John with friends.



the house. The dinosaur was relocated and now peers out from a grove of trees. The indoor pool area was redesigned with windows in the roof and the tiles replaced with biscuit-colored ceramic. "The idea was to make it look as much like a Roman bath as possible," says Protheroe. His chef d'oeuvre is the shell room, where he spent four months painstakingly creating walls and a fountain with cockleshells and conchs from a Penzance supplier. "I wanted it to look as if they were the shells a family had collected from trips to the seashore over the years," he says.

In the master bedroom, an architectural marquetry screen designed by Viscount Linley that surrounds the bed—one of the few things that survived the 1988 purge of possessions—was echoed in lambrequins at the windows and a new marquetry chest of drawers by Linley for storing part of Elton John's collection of hundreds of pairs of spectacles.

Outdoors, the designers built a fol-



ABOVE RIGHT: John's private recording studio was converted into a gymnasium and bar area, where part of his collection of gold albums is displayed.

BELOW: To camouflage the built-in wardrobes and a secret door in the red guest suite, Protheroe painted an entire wall of books with such titles as *The False Bookcase*. *Tivoli* by Edward Lear hangs above a collection of ceramic military figurines.

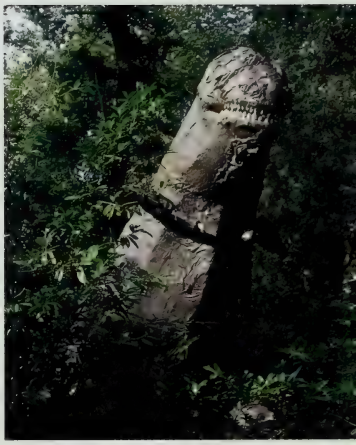


ABOVE: The architectural master bed surround, based on a row of Georgian town houses, and side tables were commissioned by Elton John from David Linley Furniture Ltd. The designers added a pediment above the doorway that leads into his private sitting room. Wallcovering is from Manuel Canovas.

RIGHT: Four 19th-century plaster relief busts of Roman emperors set the classical tone in the master bath. The tub was encased in marble and a lion-mask spout was cast in bronze.







LEFT: "Everyone liked the idea of having a shell room near the pool," says Protheroe, who spent four months on it, constructing a fish from shells and a conch basin with tufa inlays.

RIGHT: Daisy, as the life-size *Tyrannosaurus rex* is affectionately known, was a gift from Ringo Starr that the designers relocated to the eight acres of woodland adjacent to the gardens.

RIGHT: At the bottom of the pool are mosaics that depict the mask of Oceanus surrounded by mythical sea monsters, taken from the Mildenhall dish at the Victoria and Albert Museum. Two plaster Neoclassical figures flank a shell mural painted by Protheroe.

ly for donkeys and a pony—a small castle that echoes the lines of Windsor Castle, visible three miles away. Indoors, they added columns, designed moldings and let draperies fall in pools of fabric on the floor to make the ceilings seem higher. Because Woodside was last rebuilt in 1947 after a fire, postwar restrictions on materials limited its ceilings to a cramped eight-foot-six-inch height. In the master bath, inspired by Gianni Versace, they created a shower so lavish that its occupant can lean against the water in any direction. Most of all, they left space.

"Elton is a collector," says Cooper-Grigg, "and we wanted to make a home for his future collections." He may have just sold two decades' worth of objects, but the desire to acquire has already led John to amass new ones—the nineteenth-century paintings of Helen Allingham, Greek and Roman antiquities, Staffordshire pottery, to name a few. "I'm a magpie," Elton John says. "If I see something beautiful, I have to have it." □





Atop Hong Kong's Victoria Peak

Robert and Susan Burns' Italianate Villa Overlooks the South China Sea



On Victoria Peak in Hong Kong, Robert and Susan Burns's 1920s villa overlooks the town of Aberdeen and the South China Sea. "The garden was landscaped to present a formal, Italianate simplicity," says Susan Burns, "and the lap pool was added to exaggerate the perspective and draw the eye out to the views."

ARCHITECTURE BY GROVER DEAR, AIA
INTERIOR DESIGN BY BETTY GARBER
TEXT BY IRENE BORGER
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THE CHINESE geomancer said the 1920s villa was on an auspicious site, smack on the dragon's path from the mountain to the sea. Truly, he claimed, examining the interior, there was not a single thing to change. That's how the fêng shui master read Robert and Susan Burns's newly redesigned house in Hong Kong.

"If you've lived in this part of the world long enough, as we have, you respect the tradition of consulting a fêng shui man," Susan Burns says. "Everyone brings in a master, whether they're building an office tower or decorating a home."

According to fêng shui, the ancient Chinese metaphysical design theory, there is a proper and improper placement for everything from villages, businesses and houses to rooms, furniture and even graves. Good fêng shui encourages the flow of life force, or *chi*, and brings good fortune. Bad fêng shui, whether in the form of careless siting or poor door placement, brings headaches and stress.

The Burns residence is one of fewer than sixty freestanding houses in Hong Kong, whose population density is among the highest in the world. The household's favorable fêng shui was the result of more than geography: It also entailed patient sleuthing, teamwork and rare good luck. Set on nearly an acre of land near the top of Victoria Peak, the house is on the only street in Hong Kong zoned exclusively for single-family estates. "We are living in an extinct species," Susan Burns says.

Their search for the site had a single purpose. Constant international travelers—he's the founder and chairman of Regent International Hotels, she's a design consultant and project coordinator—they wanted a "real home" along the forested mountainside. Susan Burns says that after twenty years there they knew every house in Hong Kong. "There were



"We wanted it to be strong, simple," notes Susan Burns (above), who worked closely with architect Grover Dear and her friend and interior designer Betty Garber. "Most of all, we wanted to feel at home in every room."

RIGHT: "To open the living room up to the loggia—adding space and light—we squared and enlarged the small archways," says Dear. "Great pains were taken to retain the existing ceilings and cornices." A 16th-century Thai bronze Buddha and a Han tomb sculpture stand before the piers. Sofa fabric from Brunschwig & Fils; Clarence House pillow fabric.

only twelve houses on our favorite street—two were owned by the government, and all were occupied. Our friends said we were asking for the impossible. So when the villa became available, we instantly said yes."

While the Burnses recognized the potential of the three-story Italianate structure—despite its pumpkin-orange façade and shiny black roof—the interior had been, as Susan Burns gently puts it, "compromised." A warren of dark, oddly shaped rooms, the interior was splashed with French chandeliers and powder-blue Naugahyde. Or as their old friend designer Betty Garber said after flying in from Los Angeles to see it, "Oh my God." "I diplomatic[illegible] the house from the [illegible] ber says, laughing. "I kn[illegible] in for a lot of work."





"To be in this house is to be in any part of the world, but we hope the Asian accents bring it home to Hong Kong," says Susan Burns. ABOVE: A Han figure is displayed before 19th-century Chinese painted silk panels in the living room. BELOW: A library vignette includes an antique birdcage, an Austrian bird, a 14th-century Thai bronze and white ginger fresh from the garden.



As a longtime consultant and coordinator on design projects for the Regent International Hotels, Susan Burns was used to the role of executive producer. She invited Garber, who had worked with the Burnses on many commercial projects and was also one of the designers of the Hotel Bel-Air (see *Architectural Digest*, February 1985), to join with Hong Kong–based architect Grover Dear. The threesome became a fully collaborative team. Dear was responsible for the exterior and interior architecture and design, the reproportioning, the detailing. Garber attended to what she calls "the F.F.E.—furnishings, fixtures and equipment—everything from fabrics and materials to the top-of-table schemes."

The three were in accord that the residence should be simple and direct and, unlike the original structure, surrender to the spectacular view of Aberdeen, its fishing boats and the Star Ferry route along the South China Sea. "When we purchased the villa, even the loggia had a closed-up feeling. Now an explosion of sun, sea, color and space bursts forth as soon as you enter the living room," Susan Burns says.

The first quite sizable task was to liberate the house from its constraints, its tiny windows and maze-like flow, in order to give it both breadth and breath. Betty Garber remembers "that stage of the project where you despair of ever finishing," gazing at the "good bones" of the load-bearing walls. "Susan and I were sitting on boxes in the middle of rubble. It might have been a scene straight out of a World War II film. What kept us going at that point was the color of the brick. It was the most fantastic sienna you've ever seen. It became the inspiration for the Japanese silk wallcovering we used in the library

OPPOSITE: In the library, an early-19th-century Japanese screen hangs above an antique Chinese daybed accented by an 18th-century Turkish tapestry and pillows covered in old Japanese obi fabric. Atop the antique Chinese tables are Ming Dynasty equestrian figures.





"Our goal was for [illegible] the romantic, Old World essence of a house [illegible] the international lifestyle that is part and parcel [illegible] The modern lines of the four-poster [illegible] juxtaposed with an Empire-style commode-se[illegible] ery Chine[illegible]ked cabinet. The armchair is Chi[illegible]n-filled sitti[illegible]

and the dining and sitting rooms."

Between the rubble and the Japanese silk wallcovering, an 800-square-foot roof garden became his-and-hers "tree house" baths, and closed-up windows became beveled-glass French doors. Unheard of in this part of the world, an open kitchen of burl maple and green marble replaced one "as big as a pantry" and brought new spirit to the seasoned residence.

Old spirit came in what Susan Burns calls her "unpretty" Han, Song and early Ming Dynasty statuary and ceramics. The collection also brought with it masses of her favorite celadon green. "I've already been through my beige period," she says. "The colors throughout the house are all burnished tones that have been selected to complement the artwork. Even the textiles for the pillows—Fortuny and old Japanese obi fabrics—carry like values."

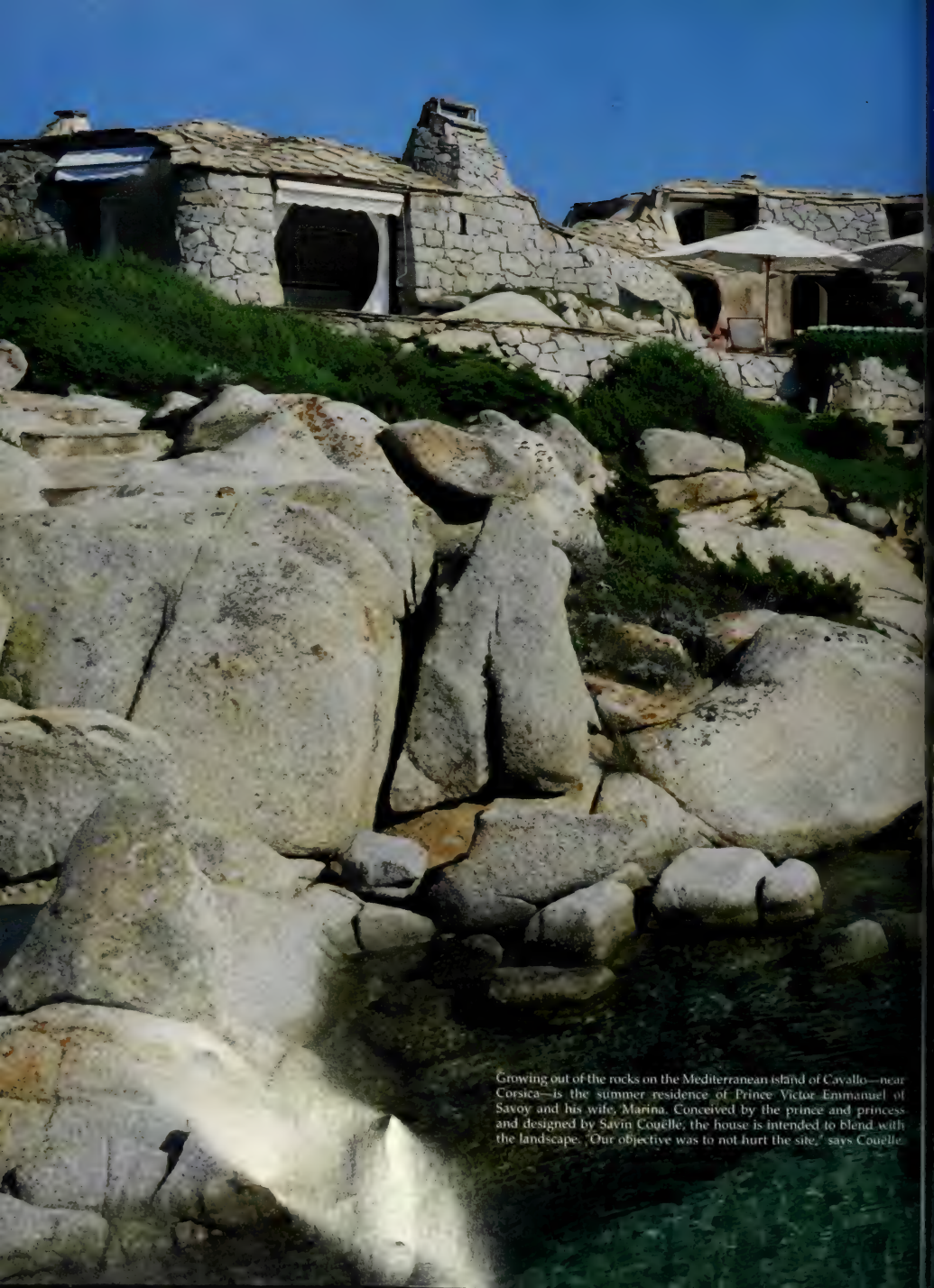
The Burnses felt their art should be part of everyday life. They eschewed

continued on page 160

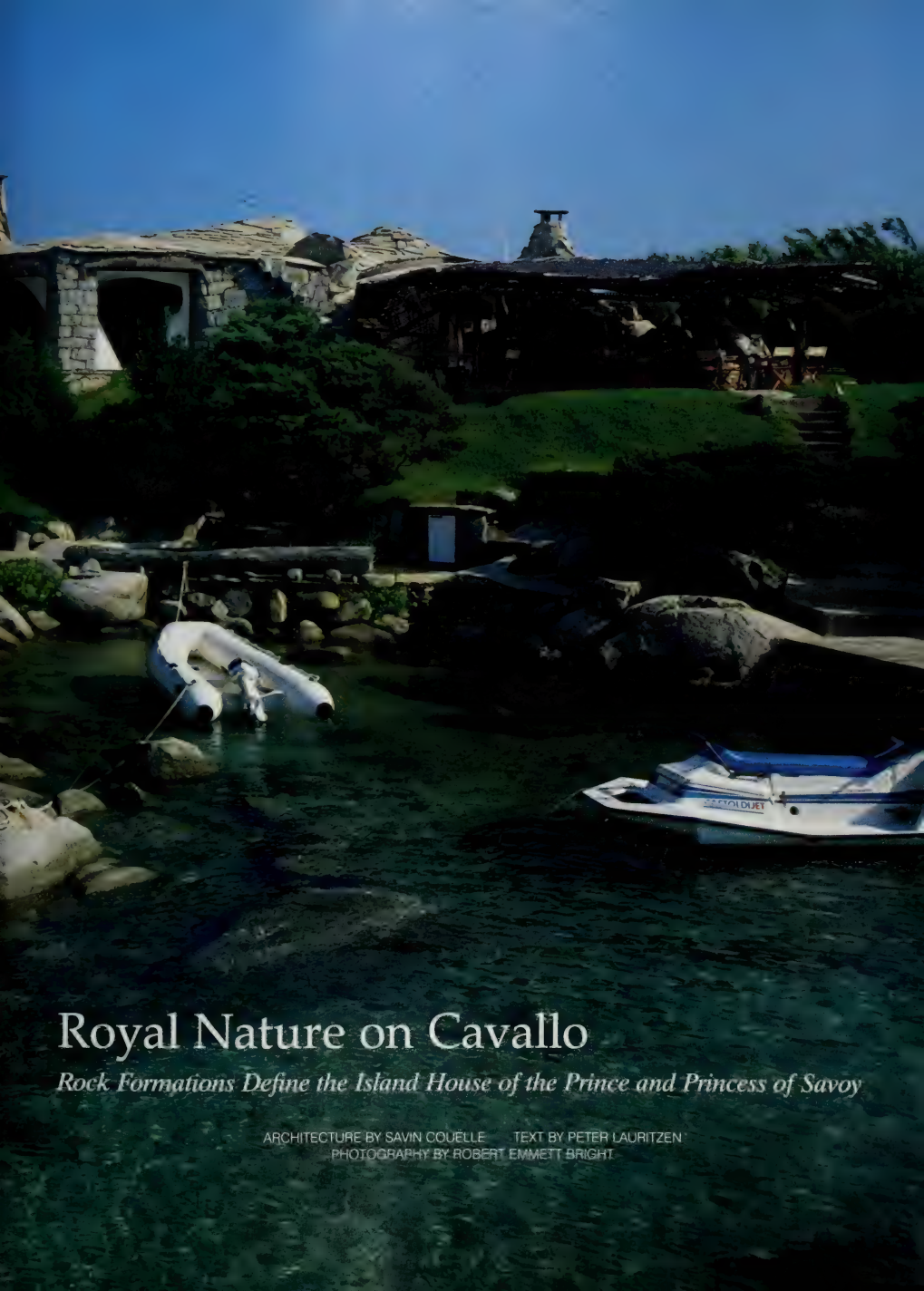


RIGHT: "Arrangements never remain static in these rooms," says Susan Burns. "Old finds make way for new ones, and favorite pieces that were relegated to the basement come up again to breathe fresh air." An old Indian bone-and-coral necklace adorns a Han Dynasty painted terra-cotta horse in the dining room. Aberdeen's city lights shimmer in the background. BELOW: The pool "adds a sparkle of nighttime magic" to the terraced estate.





Growing out of the rocks on the Mediterranean island of Cavallo—near Corsica—is the summer residence of Prince Victor Emmanuel of Savoy and his wife, Marina. Conceived by the prince and princess and designed by Savin Couëlle, the house is intended to blend with the landscape. "Our objective was to not hurt the site," says Couëlle.



Royal Nature on Cavallo

Rock Formations Define the Island House of the Prince and Princess of Savoy

ARCHITECTURE BY SAVIN COUELLE TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

ABOVE: The curvilinear shapes of the large rock formations that surround the house dictated its organic structure, which allows an interplay of interior and exterior spaces. At the entrance, covered with bougainvillea, is a door created by French artist François Thevenin.

BELOW: "We wanted to respect the environment, so we didn't remove any of the rocks," says Victor Emmanuel. He and Princess Marina live in Geneva and have a chalet in Gstaad, Switzerland.



BELOW: Executed by Thevenin in bronze and silver leaf, the doors throughout the house contrast with the curving white interior walls and underscore its subterranean atmosphere.





"The existing rocks served as a basis in building the house," says Couëlle. "They're like good friends." In the living room, seating, stairs and niches conform to the topography. On top of the rock at left is a Roman anchor discovered by Victor Emmanuel, an active scuba diver. To the right of the fireplace are other objects found underwater. The stair leads to what Couëlle calls a "dreaming corner."

THE ROCKY ISLAND of Cavallo lies low in the water within sight of the limestone cliffs and dramatic fortifications of Bonifacio, long considered one of the most remote towns in Corsica. Today this corner of Corsica, which technically qualifies as the southernmost point of France, is easily accessible thanks to an airport carved out of the arid landscape at Figari. "There's a landing strip on Cavallo, too, and I used to fly down to the island in my own plane, but now I do my flying in Geneva, where I have an acrobatic bi-wing plane," explains Prince Victor Emmanuel of Savoy, owner of an extraordinary summer house on the tiny island. As the only son of Italy's last king, Umberto II, Victor Emmanuel bears the ancient title of prince of Piedmont, traditionally reserved for the heir to the throne. After the death of his father in 1983, the prince became the claimant to the kingdom created when his ancestor King Victor Emmanuel II, aided by Garibaldi's armies, expelled Italy's foreign ruling families and united the fragmented peninsula under a constitutional monarchy.

Speeding his boat across the short stretch of water that separates Corsica from Cavallo, the prince points to a larger landmass visible some eight miles away and shouts over the roaring engines, "That's Sardinia over there." The irony of Prince Victor Emmanuel drawing attention to the island is not lost on any of the cosmopolitan friends who join him and Princess Marina for a weekend on Cavallo. Not only is Sardinia Italian territory, but through a series of complicated international treaties in the early eighteenth century, it was this island that gave the Piedmontese dukes of the House of Savoy their first royal title as kings of Sardinia. When the Italian monarchy was abolished in 1946 and replaced with the current republican government, a law was passed that forbade the return of Umberto II and his direct descendants to Italian soil. Neither the prince of Piedmont nor his twenty-one-year-old son, Emmanuele Filiberto, prince of Venice, may set foot on Sardinia.

In his other houses, including Chalet Santana in



The interior walls are white and strike
a balance with the bright Mediterranean light.



"Handmade Neapolitan tiles are on the floor," notes Victor Emmanuel. "With the play of light and shadow, the white color lends power to the volume and gives a particular importance to each thing," adds Couëlle.

Gstaad, Switzerland (see *Architectural Digest*, February 1991), the prince and his wife, Princess Marina, are surrounded by reminders of the ancestors who once represented the oldest ruling dynasty in Europe. But at Cavallo, royal souvenirs are absent, and only the distant presence of Sardinia and the occasional appearance of the family badge, the Knot of Savoy, hint at the host's impressive history.

In fact, the prince's house on Cavallo comes as a bit of a surprise. Reached through a narrow water passage, it is located in a well-protected anchorage surrounded by smooth humpbacked rocks. At first glance only the few boats tied up to a small dock or riding at anchor indicate any sign of human habitation. But as the eye adjusts to the barren silhouette of the rocky shapes, a terrace comes into view with the cleverly disguised outline of a house that seems to rise out of the rock formations. The sense of isolation has been perfectly preserved.

"We have to bring our provisions over from Corsica, but otherwise we're quite self-sufficient," says the prince. A hefty electric generating system has been well hidden behind the house. Cellular telephones prevent the prince and princess from being completely cut off and allow them to communicate with the Jeeps they use on the island's rough tracks. "We give the cars such a workout that I have to go to a different car rental agency every year," he says.

The sea seems present even inside the house—if *inside* is the appropriate word to apply to a building in which entire rooms open up to terraces overlooking the cove. A woven-reed roof protects one terrace from the sun's heat and glare. The interior walls are white and strike a balance with the bright Mediterranean light outside, but they seem no more structural or architectural than the rolling surface of the sea swells. "My wife wanted the house set into the living rock," the prince explains.

The prince and princess called on their friend French architect Savin Couëlle to help realize this remarkable union of architecture and nature. Organic shapes, combined with the rhythmic motion found in nature, pervade every space. "I respect nature and work within it," says Couëlle, who came to Cavallo from Sardinia, where he has designed a number of houses on the Costa Smeralda. "The form of my houses goes from rock to rock, and inside I work without removing anything." Even the openings between the rooms are more like rock galleries than doorways. Stairs cut from the rock lead to the various interior levels where bedrooms and baths have been inserted. The natural forms provide a soothing décor for the interior spaces, while ledges and niches hewn from the rock display encrusted fragments of ancient Roman anchors and amphorae that the prince has found on diving expeditions.



Cavallo still seems quite unspoiled, if somewhat neglected. The airstrip has not been maintained and appears a bit hazardous. The few attempts to develop the island's limited commercial potential have fallen prey to the Corsican independence movement. "They blew up a restaurant and a hotel complex," says the prince of two burned-out shells of what might have been handsome stone buildings.

Back in Bonifacio, the prince sits at a table in his favorite waterfront café, where local terrorism seems a remote threat. Passersby turn to stare at a face familiar from the tabloids and glossy magazines devoted to gossip about Europe's crowned heads. The more intrepid come forward for an autograph. When they finally leave, he remarks with characteristic amusement, "You know Squillaci, Italy's best-known World Cup soccer star? Well, the last time he was here in this café with me, I beat him: Nine tourists asked for his autograph, but eleven asked for mine!" □

ABOVE: Passageways in the residence seem to be carved from the living rock rather than constructed. The staircase to the guest bedroom was sculpted out of a rock "emerging from a lake of tiled floor," observes Couëlle. The prince found the Roman jug.

BELOW: Cladding the roof and house are tiles of local granite that shelter against weather and tie the house to its landscape. The terraces, which naturally extend the interior spaces, were placed around the house according to the site's natural formations.

Organic shapes, combined with the rhythmic motion found in nature, pervade every space.





Overlooking a private cove, one terrace, often used for dining, is shaded by reeds that were woven like a net by local fishermen. "The table is made of a single piece of stone," points out Victor Emmanuel. The French island of Corsica is in the distance.

The Scottish Legacy of Bardrochat

The McEwen Family's Baronial Manor Reflects Generations of Spirited Living

TEXT BY DAVID OGILVY PHOTOGRAPHY BY JONATHAN PILKINGTON

THE PRESENT DUKE of Buccleuch once remarked that the world is made up of "dreamers, doers and bankers." As a Scotsman he should know, for those are three types that make up the Scottish temperament. In this respect, Bardrochat, the country manor of Alexander and Cecilia McEwen, is quintessentially Scottish: part fantasy, part family home and part sound investment.

Alexander McEwen's grandfather Robert Finnie McEwen was the son of a minister and the sole inheritor of three fortunes made by three brothers. Like many enterprising Scots of the Victorian period, they went overseas in search of opportunities. Working as civil engineers in the developing South American countries, they amassed great wealth. One is credited with building the harbor in Rio de Janeiro. Each died without an heir, leaving his fortune to the others. When the last one died in Cheltenham, he left the combined estate to his nephew R. F. McEwen, who in 1893 had a residence built at Bardrochat, in the Stinchar valley near the Ayrshire coast.

R. F. McEwen commissioned George Mackie Watson, a local Edinburgh architect, to build a small house. By the time he outgrew the house, he had formed a friendship with Scottish architect Robert Lorimer, and he hired him to enlarge the house. Lorimer had already carried out some restoration work for McEwen in the village church at Colmonell. "Was up at five," Lorimer wrote, "and down to Ayrshire to a little alteration to a church. Ten hours on the going and coming and forty minutes on the job." His work on Bardrochat was considerably more demanding, but in 1906 he finished it. The extensions included a library, a larger kitchen and seven bedrooms. Lorimer wrote to a fellow architect, "Try to make the client think he is designing the house himself and then you will get on splendidly."

In this case, his client wanted something of the Scottish baronial to reflect



Bardrochat, located in Ayrshire, Scotland, has been home to the McEwen family for almost 100 years. Built by Robert Finnie McEwen in 1893, it is currently occupied by Alexander and Cecilia McEwen, who moved there in 1983. The Baronial Revival manor was designed in large part by Scottish architect Robert Lorimer. The rear of the house faces a croquet lawn.



A Gothic Revival stand commands the pine-paneled entrance hall, one of Lorimer's contributions, which was originally stained dark but was stripped by the present McEwens. "My sister-in-law was horrified," says Cecilia McEwen. "It smelled like a glue-sniffer's paradise for three weeks after we did it." On the wall beyond is a collection of shepherd's crooks and walking sticks.







LEFT: "In the drawing room, we put back in the arches that had been squared off," says Cecilia McEwen. Presiding over the room is a portrait of Alexander McEwen's uncle. Two circa 1780 German tables inherited from Cecilia's grandparents flank the fireplace; the sheep painting above it was found in Edinburgh.

ABOVE: The dining room walls were stenciled by Emily Todhunter to complement the Indian carpet. The McEwen family tartan covers a table surrounded by circa 1900 chairs and crowned by a Venetian chandelier. Over the fireplace is a late-17th-century Italian painting. Lorimer designed the corner cupboard.

his newfound wealth, so Lorimer created a paneled hall with a stairwell and balustrades. A devoted patron of musicians and composers, McEwen also wanted a room to indulge his passion for music. Remote as the house was, he did not wish for it to lack in society and entertainment. Lorimer consequently designed a music room with a ceiling, modeled by G. P. Bankart and loosely based on the seventeenth-century Vine Room at Lorimer's childhood home, that is an elaborate depiction of entwined vines. With its paneled walls, huge fireplace and windows looking out to the sea, it is a unique room, and the musical evenings, which included such luminaries as Sir Charles Stanford, must have been memorable indeed.

McEwen had chosen his site well, but it took Lorimer's ideas for the lawn and garden to show the landscape to best effect. The garden was placed a short walk from the residence across a flat, elevated lawn. Westward views from the house opened effortlessly from the man-made to the landscape of Knockdolian Hill and beyond.

In 1983 Alexander and Cecilia McEwen moved to Bardrochat, the fifth McEwens to do so since it was built, and set about putting their own mark on the house. "When I first saw the house on a visit thirty years ago, I was filled with horror at the immense gloom of the place," explains Cecilia



ABOVE: A vignette in the master bedroom features silver objects set before a letter from a young Queen Victoria, to whom Cecilia McEwen is related through the marriage of one of her daughters.



ABOVE: One of the many Victorian pieces in the house is a late-19th-century scrap screen, a collage that consists of pictures from magazines of the period. The doll's bed dates to 1833.

McEwen. Coming from Austria, she was more accustomed to European Baroque and did not warm to the bleak baronial style. But now she "adores" Bardrochat and is a knowledgeable enthusiast about all things Scottish. "When I moved here, I made two stipulations," she adds. "The first was that the outside walls be painted. This we have not done. The second was that we restore the garden from its lamentable state into something lovely. This, I think, we have done."

A conservatory was added and the kitchen totally modernized. Because [illegible] deals in turn-of-the-century [illegible], they filled the house with many fine examples of the genre, as well as many paintings by his brother Rory [illegible].

used to perform together as folksingers in the late 1950s, and their tours of America brought them into contact with bluesman Rev. Gary Davis, with whom Alexander studied. In Scotland they were better known as the hosts of various television shows in which they sang Scottish and American songs. Though both moved on to different careers, they continued to play long after leaving the music scene, and Alexander remains a veritable storehouse of near-forgotten songs. R. F. McEwen's passion has been handed down: The music room is still used as it was intended, though nowadays one is more likely to find a vintage Gibson guitar there than a violin or cello. Hogmonay, the Scottish New Year celebration, never passes without a performance in this room.

Cecilia McEwen has lightened some of the heavier baronial features, such as the dark paneling, which she stripped to the naked wood. Employing bright colors, she has given new life to the darker rooms, and the house is stamped with her own particular (sometimes Austrian) taste.

Yet Bardrochat has a personality of its own, which is apparent to all who visit. Sitting in its commanding position in the Stinchar valley, surrounded by the strange geological upheavals of the area, it is a testament to the vision of two Scotsmen who both loved and understood their country and its traditions, and to the enthusiasm of successive generations of McEwens. □

[illegible] ay to the conservatory provides a transition to the outdoors. Garden tools hang from [illegible] Victorian. Painted figures, found by Cecilia McEwen, were once used as fireboards.





OPPOSITE: A recent addition by the current McEwens, the conservatory underscores the residence's Victorian heritage with two table lamps set on a Carrara-marble-topped iron table.

BELOW: Dotted by sheep, the Stinchar valley around Bardrochat is still used for farming and fishing. "It's a classic hill farm in every sense of the word," says Cecilia McEwen, "just sheep and cattle."



French Decoration in Spain

Parisian Style Shapes the Bartolomé March Palacete *in Madrid*



INTERIOR DESIGN BY JANSEN
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ



The Madrid residence of art collector and financier Bartolomé March reflects the sensibility of Pierre Delbée of the Paris firm Jansen, who designed the interiors along with Pierre Lotier and Duarte Pinto Coelho. OPPOSITE: Goya's *The Celestine and Her Daughter* hangs in the main salon above a Louis XVI cabinet with ormolu mounts by Montigny. When March acquired the house, it had been subdivided into apartments, so he commissioned architect Luis Gutiérrez Soto, who built the family palace in Majorca, to do the renovations. ABOVE: Amid the 18th- and 19th-century French furniture in the small salon is an assortment of 19th-century books. At right is an 18th-century genre painting.

EVERYTHING ABOUT Bartolomé March's splendid *palacete* in Madrid reveals a desire to keep the chaos of the Spanish capital at bay. The house's grand proportions, the overwhelmingly French aesthetic of its décor, the sequestered garden and pool pavilion and the exquisite private library all conspire to create an air apart. Once within the walls of the March compound, one can hardly believe that the Paseo de la Castellana, one of the grandest boulevards in Madrid, is merely a block away. And that is precisely the house's greatest triumph.

When March, an art collector who is arguably Spain's most powerful financier, purchased the *palacete* from the duke of Sotomayor some thirty years ago, it bore little resemblance to what exists today. The house had been indelicately divided into four separate residences, the central patio had been neglected, and an overgrown romantic garden cast the entire property into perpetual shadow. A formidable restoration was needed, and March composed a brilliant cast to undertake the project: Russell Page assumed the transformation of the garden and patio; Luis Gutiérrez Soto, a Madrid architect of considerable note, took charge of the structural details; and Pierre Delbée of the legendary Paris design firm of Jansen was given the task of decorating the interiors along with Pierre Lotier and Duarte Pinto Coelho.

It was Gutiérrez Soto who reclaimed the house's noble proportions. Leaving the classical façade virtually untouched, he set about demolishing all the walls, barriers and obstacles that had truncated the interior architectural scheme. When he had restored the *palacete*'s lofty sense of space, it was Delbée's task to embellish and define that space.

That March chose a French firm to decorate a house in the middle of Madrid was not altogether surprising. He has lived in Paris and has long admired French tastes. Moreover, thirty years ago Spanish decorating was still in its infancy, and in both expertise and execution it was no match for a firm such as Jansen, which was then at the height of its popularity.

Delbée's design for the *palacete* was, of course, French with a particular emphasis on Louis XV and XVI furniture, but he also added Spanish elements to instill a sense of place. In an



allusion to March's native Majorca—where the family maintains its principal residence as well as the Fundación Bartolomé March Servera—the designer filled the entrance hall and second-floor gallery with his client's array of nineteenth-century ship paintings, most of which depict Majorcan vessels. There are sixty-eight works in all, and their collective effect against the rich red velvet of the walls is captivating.

It is in the two salons that Delbée's affinities come into full play. There, he combined Louis XVI consoles, chairs, candelabra and Aubusson carpets with a black-lacquered commode with ormolu mounts and a magnificent eighteenth-century chinoiserie piano, the first produced in Spain.

ABOVE: Bartolomé March's private sitting room was designed by Pierre Lotier, who covered the walls in distressed velvet. Displayed on the shelves and in the niches of the Ionic columns is a collection of Clichy, Saint-Louis and Baccarat paperweights—the third largest in the world.

BELOW: Delicate Pompeian-style murals adorn the guest bedroom, which was decorated by Duarte Pinto Coelho, a family friend. Behind the bed is a trompe-l'oeil scene of birds framed by painted draperies. The gueridon at left has a specimen-marble top. Floor is marble.



The salons were also designed to showcase paintings from the family's vast collection, most of which is housed in the March palace in Palma de Majorca. In the main salon, the dominant French theme is eclipsed by an image that has become a virtual Spanish archetype, that of Francisco Goya's *The Celestine and Her Daughter.* There are also a pair of canvases by Tiepolo and a series of curious scenes of an imaginary Madrid by a brilliant, if little known, follower of Goya's named Antonio Carnicero.

Throughout the *palacete* there is an abundance of natural light that can be attributed largely to Russell Page. It was he who restored the central patio, installing white-marble pavers from Greece and a diminutive foun-



ABOVE: Gutiérrez Soto left the façade of the house virtually unchanged, concentrating on reorganizing the interior spaces. English landscape architect Russell Page, who also created the family garden on Majorca, reworked the central patio and the garden at the rear of the house.



BELOW: Delbée's Neoclassical-style pool pavilion at one end of the garden features a mosaic floor by Majorcan artist Bru. Busts from Rouen are set against the mirrored arches. White damask covers the metal chaises and chairs. Stacked beside the pool are glazed ceramic "cushions."



ABOVE: Bartolomé March has amassed an important collection of books and manuscripts, and some 40,000 are housed in a library pavilion designed by Delbée. The books, which date from the 15th to the 18th centuries and cover Latin and Greek literature, medicine, astronomy, philosophy, history and travel, were acquired primarily from the dukes of Gor and Medinaceli.

tain. Though the patio helps to illuminate even the most secluded halls in the house, the greatest source of light comes from the expansive garden at the rear, where Page created a vista between the house and the pool pavilion at the far end of the garden.

In decorating the pool pavilion and a second pavilion to house Bartolomé March's collection of books, Delbée proved himself to be a genius. In the Neoclassical-style pool pavilion, Delbée installed a mosaic floor, mirrored arches and simple chaises covered in white damask to create the feeling of an ancient Roman bath. Along one wall beside the pool is a series of Rouen faience busts depicting the four seasons. Four eighteenth-century Buen Retiro figures representing the four corners of the earth are reflected in the shimmering water.

March's penchant for collecting is evident in the [illegible] display of Buen Retiro figurin[illegible] the dining room and in the nautical objects and paperweights in his private sitting room, which Pierre Lotier designed. But he is at heart a bibliophile, and the library pavilion is a testament to his passion. There are over fifty thousand volumes, mostly from the fifteenth to the eighteenth centuries, but the subjects are so diverse that the library is beyond simple classification. Many of the works come from the collections of the dukes of Gor and Medinaceli, and they reflect the clear themes of the Enlightenment: medicine, natural history, philosophy and astronomy. There is also a wealth of Latin and Greek literature, of illustrated books and of manuscripts, letters and signatures issued by the kings of Spain. A separate collection of bookbindings is one of the world's rarest.

Delbée's generous use of mahogany for the walls, bookcases, shelves, cabinets and worktables gives the library a warm yet decidedly studious atmosphere. On the frieze at the top of the bookcases are the names of such classic Spanish writers as Cervantes, Góngora and San Juan de la Cruz. There are files to consult, deep leather chairs in which to read, globes to examine and high tables on which to carefully turn the crisp vellum of a rare manuscript.

Of all the distinct quarters in Bartolomé March's *palacete*, it is in the library where one feels farthest removed and where the bustle of Madrid seems to be part of a vague, distant world. □

OPPOSITE: Delbée chose mahogany for the walls and bookcases, and he accented the black pilasters and the upstairs banisters with gilt details. Around the lower frieze are the names of Spanish writers and poets such as Cervantes, Góngora, Bécquer and Maragall. The library also contains a selection of rare bookbindings.





"I'VE REPORTED from every large city in Asia," says Tiziano Terzani, who writes for the German magazine *Der Spiegel*, "and have lived in several of them. Singapore when I first came in 1971, then Hong Kong, Beijing and Tokyo. Finally, for my latest post, I was given a choice. My wife, Angela, picked Bangkok, but only if we could find a certain kind of house."

Both had many friends in the Thai capital and liked its rather chaotic blend of East and West. On the other hand, neither wanted to live in one of the anonymous high rises that over the past decade have come to encroach on much of the city. They

For Italian journalist Tiziano Terzani and his wife, Angela, an author, a jungle-enveloped residence serves as an island of quiet in Bangkok, Thailand. LEFT: "We named our place Turtle House after E.T., a turtle who lives here," says Terzani. A wooden one is on the bridge to the main house. BELOW: "The pond was once part of a huge, watery network of canals extending all over the city."

Bangkok's Exotic Turtle House

A Family Compound Evokes Thailand's Untamed Tropical Past





TEXT BY WILLIAM WARREN
PHOTOGRAPHY BY BARRY BROMAN

The guesthouse, which rises on tall wooden posts next to the main house, was built in a traditional Thai peasant style, with woven mat walls. A terrace offers views of the water and surrounding gardens.



ABOVE: "Our compound is our tropical refuge. It has the kind of peaceful, almost mysterious atmosphere that reminds us of Asia's past," says Terzani, who is seated with his son, Folco. The colorful bird is part of the family's exotic avian collection.

wanted a refuge from the modern scene, a place with the tropical ambiance of Bangkok's past—something, in fact, along the lines of a house Terzani had seen on visits but that, unfortunately, was already occupied by a friend.

As houses go it wasn't all that much, merely an open, partly wood structure of no great architectural distinction dating from the 1950s. The magical atmosphere, the dramatic contrast with the world outside, was provided by the surroundings. "It was everything I thought life in the tropics should be," Terzani remembers of the first time he went there for dinner. "A terrace overlooking a huge pond with a little torchlit pavilion and an antique Thai boat. Big trees and strange plants everywhere, birds flying about, the scent of unknown flowers. And as an added attraction, its own personal E.T."

The latter, so named by the friend who was living in the house, was a venerable freshwater turtle nearly a meter in length who came each afternoon to be fed from a flight of wooden steps leading down into the pond. During heavy rains it sometimes crawled out and waved its long neck at startled visitors running down the long drive from the gate.

"That was the sort of place Angela and I wanted," Terzani says, "the sort we decided we had to have if we went to Bangkok at all. You might call it a statement by people who had come to a particular Asia

"Turtle Hou[illegible]write," says Angela Terzani. "It has [illegible] that makes reflection possible for me." RIGHT: A [illegible]ed pavilion connected to the main house is wher[illegible] enjoy eating breakfast or lunch.







ABOVE: Outside the office opposite the main house is a Chinese calligraphic painting hanging between a Burmese wooden figure, at right, and a carved figure from Borneo, left. Towering palms extend through the roof. RIGHT: A wooden guardian figure from northern Thailand, done in an ancient Chinese style, [illegible] as sentry. The Terzanis have dotted the grounds with art objects ga[illegible] extensive travels.



The main house's guest bedroom is almost completely filled by a large 19th-century Chinese marriage bed that bears intricate Ningpo carving. The elaborate piece is one of many antiques that the Terzanis purchased during a five-year posting in Beijing.

and had watched it slowly disappear, first in Singapore and then in all the other places, especially Japan. Maybe we prayed to the right gods, because just as we were about to give up hope my friend suddenly opted to move and volunteered to introduce us to the owner. She was agreeable, and so here we are, right where we wanted to be."

The Terzanis made a few structural changes in the main house and other, more substantial additions to the compound itself. Part of the former servants' quarters was turned into a proper foreign correspondent's office, and a traditional Thai-style pavilion, rescued from a resort being demolished on the gulf, was erected in the garden to accommodate their two children when they came on holidays from school. A high fence of rustic bamboo created a sense of isolation from nondescript town houses and new condominiums going up just outside. And the property was given a name, one that Terzani had conceived when he first discovered it might be his: Turtle House.

The pond dominates the garden, the abode now not only of E.T. but also of tame ducks and several graceful if noisy geese. The bird population in general has been augmented by the addition of four large aviaries, filled with more than a hundred specimens found at the weekend market, whose activities in turn attract growing numbers of outsiders. (One purchase, locally known as a *kawow*, proved to be too much even for the nature-loving Terzanis, its shrill early morning calls penetrating their air-conditioned bedroom. "Finally," says Angela Terzani, "we resolved to make merit like good Buddhists by releasing it in a proper ceremony. But it just moved into one of the trees, and it still wakes us up every day.")

Two pavilions adorned with carved wood offer a pair of picturesque places to have breakfast or drinks on the water, while scattered through the garden are art objects from Thailand and elsewhere. "When we first came to Asia," Terzani says, "we had nothing but two small suitcases and a few books." Assiduous shopping in the various countries where they were based, not to mention treasures found on frequent news-gathering trips, has resulted in an impressively varied collection now on display at Turtle House, ranging from an ornate Chinese marriage

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Scandinavian Idyll

Swedish Artist Hans Hedberg Tends a Natural Landscape on the Gulf of Bothnia





TEXT AND PHOTOGRAPHY BY
DANIEL H. MINASSIAN

Artist Hans Hedberg (left, raising the Swedish flag) returns every year with his wife, Charlotte, and son, Hans-Erik, to his property in Köpmanholmen, Sweden, on the Gulf of Bothnia. "This is my relaxing place far from my studio and house in France," he says. "It's where I find new ideas for creating my ceramic forms." ABOVE: Hedberg's mother built the bungalow amid a grove of pine trees in 1936.



ALL HIS LIFE, artist Hans Hedberg has been dominated by two forces: the sun of the North and the sun of the South. For Hedberg, the South is the south of France, the Côte d'Azur, and most especially the village of Biot (see *Architectural Digest*, June 1988). It was there that the noted Swedish ceramist settled in 1949, and where he began creating the giant apples, oranges, lemons and pumpkins that have made him famous.

Hedberg's North, by contrast, is Köpmanholmen, Sweden, several hundred miles north of Stockholm on the Gulf of Bothnia. Köpmanholmen is the home of the Hedberg clan and is where, in 1917, the artist himself was born. The family's seafront property occupies a few acres of fine sand, wild dunes, pine forests and a beach acquired by Hedberg's mother in the 1930s. On the edge of the sand she built a bungalow looking onto a group of islands in the gulf.

Every year Hans Hedberg returns to Köpmanholmen with his wife, Charlotte, and his son, Hans-Erik, in time for Midsummer Day, when the sun stays in the sky throughout the Scandinavian night. "My grandparents had a house not far away," he recalls. "In summer we went there every day by boat—it was the only access. When I first knew this place, there was only the sea and an empty beach where my brother and I would spend hours on end."

There, far from the media, the art world and the bustle of the Côte d'Azur, Hedberg goes to renew his bond with nature. At Köpmanholmen he finds the distance and detachment he needs to work.

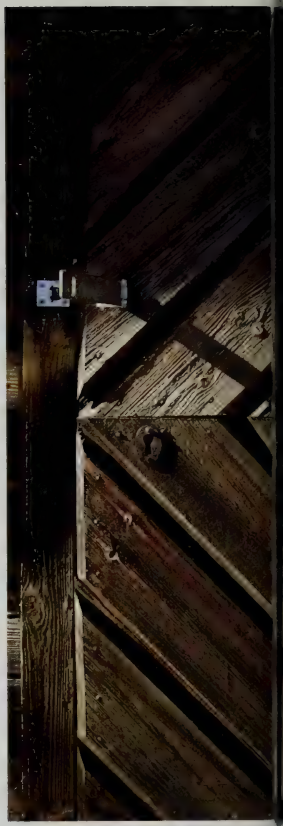
"This distance is very important



White-sand dunes rare in this part of Sweden occupy much of Hedberg's land. "The low vegetation keeps the fragile dunes from blowing away in the autumn storms," he notes. "Here, where is wild and pure, and we do our utmost to preserve it."







"Nothing has changed since my mother bought this land in the 1930s," remarks Hedberg. LEFT: Early ceramic pieces by the artist, including one of his trademark glazed apples, are displayed in the living room. On the windowsill is a boat carved from pine by his son.

both for rest and for creation," he says. "In my profession, it's necessary to cut oneself off regularly from the outside world. I've never set up a working studio at Köpmanholmen. I need a place a long way from my kiln and my glazes, where ideas can ripen and [illegible] like bread. At Köpmanholmen I do my research, surrounded by pristine forms everywhere I look. All the time there's something quietly making [illegible] n me. When I go back [illegible] diately start working with my hands to release all the information I've stored up."

Hedberg's life in Sweden is ruled by a sun that almost never dips below the horizon in midsummer. The light is so bright, in fact, that one can read a newspaper outside at three o'clock in the morning. This nightless life is punctuated by the raising and lowering of the Swedish flag in front of the house in the morning and evening.

The bungalow is an odd structure, built in 1936 after a house Hedberg's mother had seen in Mexico. She wanted something that would contrast with the wood houses typical of Scandinavia, and she had the house made of sandstone blocks brought by ship from southern Sweden.

The bungalow consists of a living/dining room and two bedrooms. The kitchen is located in a small building behind the house. A veranda runs along the front, facing the sand. About fifty yards into the woods is a *stuga*, a log cabin where Hedberg and





ABOVE: Geometric lines highlight the door to the *stuga*, a cabin where Hedberg and his brother would sleep on their visits to the property when they were children. RIGHT: The kitchen structure behind the bungalow contains a pine table and tree-trunk seats.

his brother slept when they were children. Today it's a guesthouse.

A visit to Köpmanholmen is almost entirely an outdoor affair—rudimentary, even harsh, in these latitudes where high summer can be extremely cool. Showers are taken in the open, on a deck behind the house, and Hedberg shaves in front of a mirror nailed to a wall. The sauna, which the couple use regularly, stands in the pines at the base of the dunes.

The sauna is wood-fired. "It's much healthier," says Hedberg, "just as it is with ceramics. The difference between a living furnace and an electric oven is that one has an authentic atmosphere and the other doesn't." Only in the evening, when the cold serves as a substitute for darkness, does the family go into the house.

Every year when they return, the Hedbergs attend to the ravages of the preceding winter. The snows have sometimes buried the bungalow completely, and in the past the sea has frozen solid between Hedberg's beach and the nearby islands of Trysunda, and it has been possible to drive across the strait by car.

The artist busies himself with the dunes, the woods and the underbrush, as well as with the plants and animals that inhabit them. Each morning he's out very early with his rake, his broom and his wheelbarrow, clearing the beach and the dunes.

The struggle to safeguard their property is the couple's ongoing con-

cern. The fragile dunes can be damaged by the wind and sea as well as by human footprints, so every inch of sand, every green shoot and plant, every tree and animal, represents a priceless heritage. Although Hedberg thinks of the land as his private property, wood grouse, sea birds, rabbits, foxes and elk also seek refuge there.

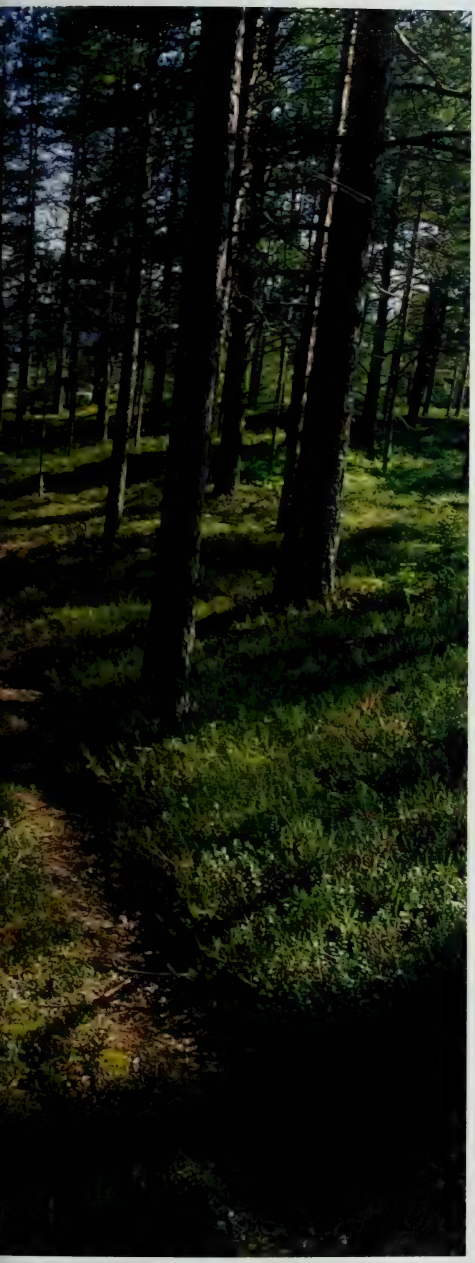
Hedberg hopes to pass on this inheritance intact. But every year a steady stream of people crowds the beach and the dunes, potentially destroying the delicate seashore environment. Tempers flare, especially in the nearby town of Ornsköldsvik, where the artist's protection of his property is viewed with considerable resentment.

But visits to Sweden have other compensations. Hedberg takes trips in his little boat, fishing for salmon, pike, perch, herring and whitefish in the gulf. These expeditions offer him moments of almost unreal beauty and silence, as he and his boat seem to hang suspended on the dark, forest-rimmed, glassy water.

BELOW: The *stuga* now serves as a guesthouse. RIGHT: "On the blueberry hill we often meet different animals and sometimes the king of the forest—the elk," says Hedberg of the sloping woods behind the house.







"The bay and the beach are a perpetual spectacle," says Hedberg, who spends hours gazing at the sea and observing the wildlife with Charlotte and Hans-Erik. "The animals are very exact in their habits. They only come out at night, and since there's no darkness to speak of in summer, they're visible for only a short time—maybe an hour and a half of twilight."

In Köpmanholmen, the Mediterranean side of Hans Hedberg seems far away. Where does he belong? "Actually, I suppose I'm very southern and Mediterranean when I'm in Sweden, and very northern and Scandinavian when I'm in France," he says. "Still, having lived for so long in the South, I could never live up here year round. At Biot I work outside in the open air and the sunshine; I couldn't function in a closed-up studio in the North—even in Köpmanholmen." But it is amid the forests and dunes of the North where Hedberg finds his inspiration. "In the south of France I never have time to really think or dream," he says. "Here I have time." □

BELOW: A harbor not far from Köpmanholmen shelters a pristine fishing village. "It's a landscape common in the area," explains the artist, "with the façades of all the buildings painted red with white trim."





in New Z… …ful rustic setting dominated by glaciers… …e built created a residence that combines fo… …w inspiration from some of the early st… …Irish and Scottish traditions," he … …volved together."

New Zealand Vernacular

A Residence That Stands Up to Its Rugged South Island Environment



ARCHITECTURE BY IAN ATHFIELD
TEXT BY CATHERINE STYLES-MCLEOD
PHOTOGRAPHY BY EUAN SARGINSON

"Architecture is born out of the master mason. An architect reaches a point of maturity where he tries to use a few materials well."

"THIS IS A SITE so strong it's slightly frightening," says architect Ian Athfield, describing the austere landscape of New Zealand's Central Otago region. The country's South Island possesses a variety of scenery that ranges from the snowcapped peaks of the Alps to grain-laden plains and jade-green fjords. Giant glaciers descend to where tree ferns and dripping mosses flourish in the subtropical rain forests of the west coast. Central Otago, though, is a harsh land of rattling tussock that is parched in summer, a mezzotint of snow and ice in winter. It's as tough as the men who first fought their way through it to seek the alluvial gold that brought sudden wealth in the nineteenth century. Rusting machinery, torn riverbeds and a host of legends recall their brief triumph over merciless odds. It was to this wind-haunted place, far from the bright lights of international fame, that a worldly New Zealander returned to build his home.

"The house sits in brown-topped tussock against taut natural relationships of hills and sky," Athfield explains. "It's a New Zealand version of an Irish settler's farmhouse or a Scottish croft." Intent on hauling New Zealand building out of the time-honored pattern of colonial charm and suburban prettiness, Athfield claims to have always been a "barefoot architect." It's a typical comment from a man whose innovative work excites both adulation and disapproval in his own country.

"I don't think there's anything to be taken seriously in this house at all," says the owner. "All Ath's houses are places for play—what my father would have called 'the fun of Cork.' " To accept this at face value would be to overlook the seriousness of the architect's philosophy, camouflaged by New Zealand understatement. While acknowledging Mies van der Rohe and the "crankiness and severity of Gaudí," Athfield has also been profoundly affected by the collective architecture of Europe and North Africa, particularly Greece and Morocco. "In those countries, things are done in a group by people. In New Zealand it's the opposite. For a long time I felt uncomfortable about building an isolated house in a landscape. This is a singular landscape where you add but don't detract. It's not a place to be smug. You must accept that you're a small piece in a big visual scene. Everything you do is either a line or a signature. The line may be a river or a road. But if you put more than one signature on a major landscape, you have a problem. You must be brave and definite. There's no room for fiddling, no room for excuses."

The owner has a long-standing passion for architecture, and he and Athfield were friends for fifteen years before the house was planned. Athfield characterizes him as "a remote person, a perfectionist, able to step back and observe, to detach himself: a true patron." He spent much of his youth in this unforgiving province. "Tough country," the owner calls it, as obdurate as the thorny shrub known as "wild Irishman" that grows there.



"Oam[illegible] sandstone is one of the few stones that are still quarried in New Zealand," Athfiel[illegible]ys of the material that clads the exterior and composes the living room fireplac[illegible] carved relief is by Dennis O'Connor. On the floor is a Turkish kilim.





The living room, whose natural materials and sparse furnishings echo the ruggedness of the landscape outside, has a red beech ceiling and American oak floors. Accenting the space are a butler's tray table, left, a 19th-century desk-on-stand, a slat chair and a plank bench, right. Painting at left is by New Zealand artist Ralph Hotere.



"The residence was an exercise in restraint," says Athfield. The large peaked volume of the living room is reduced to an intimate scale in the dining room, where a table of kauri is surrounded by canvas chairs. "Kauri is a local timber that is so hard it was used in nineteenth-century British warships," the architect explains.

He wanted a house that would seem simultaneously ancient and modern. There are references to Otago stables and sheds as well as rural Irish architecture. The determination of early settlers, for the most part Scottish and Irish, is represented in the materials: few and lasting. "Architecture is born out of the master mason," says Athfield. "An architect reaches a point of maturity where he tries to use a few materials well. Many architects use too large a palette."

The interior is mostly beech from the South Island and salvaged kauri, a tree that grows only in the north of the North Island and holds a place of esteem in the country's history. Its height and straightness made it prized for masts and spars; gum prospectors probed the soil for its aromatic golden resin. Now rare and protected, the kauri is the undisputed patriarch of the forest. South of the Waitaki River, the town of Oamaru lends its name to the creamy sandstone that the owner specified for the main construction. "We really argued about some things," he says. "Ath insisted on an iron roof—and he was right. And I felt the house should embrace the pond." In summer the water, the result of a mountain spring, laps at the house's steps; winter sees it frozen into a sheet of ice. "The house is all hung around the passage," he explains, "which makes the rooms into 'snugs,' little warm places." It turns its back on the principal view, burying itself in the land, seeming to draw folds of brown tussock around it like a blanket. Shutters shelter the





ABOVE: At the intersection of the house's two wings is a terra-cotta terrace that overlooks a pond, formed by a mountain spring, around which the residence was designed. Within, a steel-framed walkway gives the passage the feel of a conservatory. RIGHT: "Edges—edges of land and sky, water and sky—are important," says Athfield. At left is the living room; the bedroom wing, set at an angle, is at right.

owner and his family from the extreme temperatures. Athfield prefers to view the house with the shutters closed, when it is a statement of human presence at peace with its environment. According to the owner, the house adapts to circumstances, much like Athfield himself, becoming a different place depending on the weather and how many members of the family are present, as full of surprises as its designer.

[illegible]ture in local stone, built to [illegible] city fathers, is common[illegible] Otago and Southland and [illegible] town of Dunedin. The Edinburgh [illegible] ture is an [illegible]

Athfield. "Someone once said it takes three generations of living in a building to appreciate it. An architect is lucky to be recognized in his lifetime. Or is it unlucky?"

It is said that Otago people, even more than other New Zealanders, always yearn for their place of birth. "In your lifetime you can only be in love with one landscape, and I'm stuck with this one," says the owner. Ian Athfield too is a product of New Zealand, where respect for the environment is a prime national concern. Face to face with the stark beauty of Central Otago, he chose to construct with humility and strength a tribute to the place and the people who settled it. □





Old World Brazil

Colonial Influences Shape a House Bordering a National Park in Rio de Janeiro

ARCHITECTURE BY
ANTONIO CARLOS BOMFIM DE VASCONCELLOS
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY TUCA REINES

ONE HUNDRED AND SEVENTY years ago, when Brazil declared its independence from Portugal, the new nation was established with its own emperor, a descendant of the Portuguese rulers who had fled to the New World from Napoleon's invading armies. The only royalty in the Americas with a hereditary claim to their territory, these emperors imparted a [illegible] sophistication to Brazil's culture that has [illegible]le it unique in Latin America.

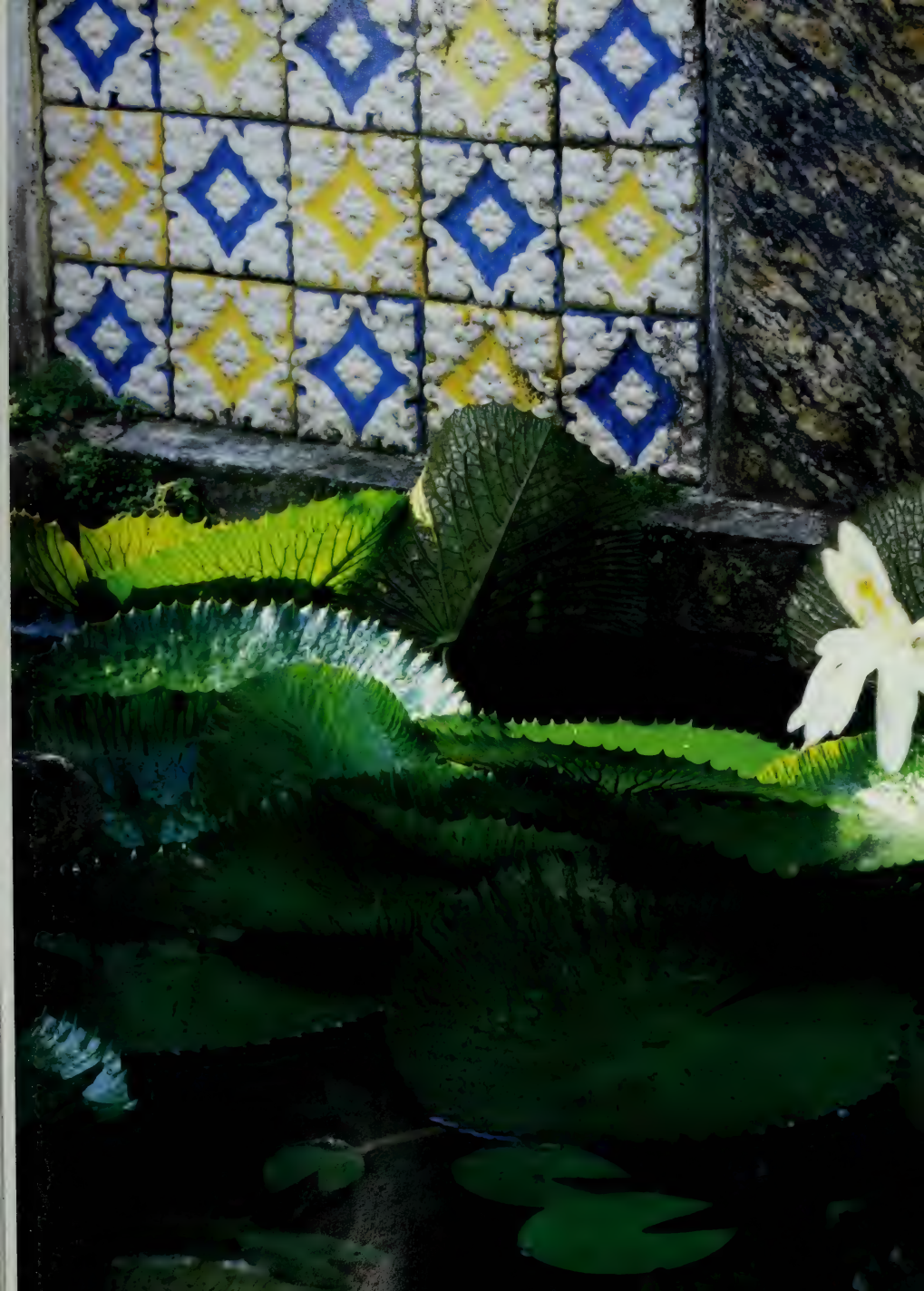
[illegible]way, my house was designed in colo- [illegible] but in another way there never [illegible] style here," says Romualdo [illegible] explaining how this tradition affected the design of his residence near Rio de Janeiro's Tijuca National Park. "The Portuguese used pure Neoclassical design in the eighteenth century, and the emperors in the nineteenth century intermarried with the French and brought many French architects over."

In fact, the source for Pereira's house, which he completed in 1980, is more personal than historical. "It was inspired by the *casa grande*—the 'big house'—on my grandfather's coffee plantation in the mountains where I used to stay for three months every year when I was a child," he says.

Re-creating the atmosphere of that house was

"It's 'colonial' [illegible] my grandfather's coffee plantation," [illegible] of the residence he built for himself [illegible] in Rio de Janeiro.

ABOVE: Situated at the border of Tijuca National Park, the house takes advantage of the vistas offered by the wooded hills. OPPOSITE: Portuguese *azulējos* accent the water lilies in an 18th-century fountain.



ABOVE: The living room features an 18th-century Portuguese console, left, and a jacaranda wood chair and table, right. Paintings are by Princess Maria Gabriela de Orleans e Bragança. BELOW: Pereira with his wife, Tisse, and children Maria and Marcello.

OPPOSITE: Dark tones complement the furnishings in the 15-foot-high ground-floor library, which opens onto a terrace. The wood horse is 19th-century Italian. A late-18th-century oil painting by a Dutch artist is displayed on the bookshelf.



easy for Pereira because his father had inherited ten acres of wooded, hilly land at the border of a forest right in the middle of Rio. "It's as though we were able to build our house in the middle of Central Park," says Pereira. "The Tijuca forest has always been protected because in the seventeenth, eighteenth and nineteenth centuries all of Rio's drinking water came from this plateau, and the forest canopy was needed to preserve its moist soil and springs. So now we live in rural mountain scenery twenty minutes from downtown Rio. When we wake up in the mornings, we see monkeys playing in the trees."

When Pereira started working with architect Antonio Carlos Bomfim de Vasconcellos to design a house for himself, his wife, Beatriz (known as Tisse), and their three children, he knew he wanted it to feel genuinely old. "We went to ten or twelve demolition sites," he says, "and uncovered windows and doors and many other artifacts." The mantelpiece in the master bedroom is nineteenth-century Carrara marble, and the doorways in the entrance hall, which are decorated with bronze Neoclassical carvings, come from the former Argentine Embassy,







OPPOSITE: "In summer we use the area off the dining room for parties," says Pereira. "The fountain is from a plantation in southern Brazil." ABOVE: The dining room contains objects from Pereira's travels, such as an antique Indian elephant and Chinese painted panels.

ABOVE: "Most eighteenth- and nineteenth-century plantation mansions in Brazil had a veranda on the second floor," Pereira points out. In the distance are the mountains of Tijuca National Park, which is located near the heart of Rio de Janeiro.

which was torn down when the government moved to the new capital city of Brasilia.

The Pereiras purchased the furniture all over the world. "I own houses in the Greek islands and near Deauville in Normandy," says Pereira. "And we travel a great deal as a family. I love to buy things when I travel." He and his family recently went trekking from Kathmandu to the camp at the base of Mount Everest, and the set of antique carved elephants that rests on side tables in his dining room Pereira bought on a trip to Kashmir.

Understandably, his particular love is antique Brazilian furniture, which he has searched out in many corners of the land. The sturdy and dignified nineteenth-century dining room table of jacaranda wood came from "the deep south of Brazil" near the Uruguayan border. It represents what Pereira calls the "strong" image of Brazilian furniture. "In the

continued on page 162



A Swiss Accord

Adapting the Palette for Geneva and Gstaad

INTERIOR DESIGN BY ALAIN DEMACHY
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY MARIANNE HAAS

FOR A FAMILY based in Switzerland but with interests worldwide, to live on a vine-covered hill overlooking a lake within easy reach of Geneva sounds ideal. Add to that a retreat in the form of a chalet in Gstaad, and the situation becomes idyllic, especially if both houses have benefited from the experienced eye of Paris-based interior designer Alain Demachy. And if one more plus were required, it could be found in the fact that the residents have worked with Demachy for fifteen years and have been encouraged by him to develop and refine their own tastes in painting, sculpture and all the decorative arts.

"The house [illegible] is surrounded by vineyards, and it originally belonged to a wine maker," the designer explains. "My client bought it in the mid-1970s [illegible]. What we agr[illegible] was that we'd [illegible] it into a château or a Paris apartment. We've recently redone it entirely, with the aid of Claudio Briganti, and our approach has stayed the same. The residence is a manor house at most, and to treat it as anything grander than that would simply be pretentious. On the other hand, we wanted everything we did and everything we chose to be of the highest quality, so that we could combine the country charm of the house with a mixture of fine furniture and objects—concentrating on quite early things, such as Italian Renaissance and Louis XIV, because they go better in a rustic setting than, say, eighteenth-century pieces."

The clients are always happy to leave the formal atmosphere and staid façades of nearby Geneva for the deep peace of the hills above the lake. This is Switzerland at its most authentic: secluded, highly civilized, but faithful to the ancient agrarian traditions in which its sturdy independence is rooted. Solid and comfortably proportioned, the house blends perfectly with the well-tended vineyards, and the residents continue to make their own wine. Landscape architect Jacques Bedat, who planned the lawns and designed the terrace that looks out

"This is my clients' main family residence, and it has a wonderful, bright, cheery atmosphere," says interior designer Alain Demachy of a house nestled in the hills near Geneva, Switzerland. ABOVE: The front façade looks out to boxwood hedges, tall topiary obelisks and beds of impatiens. Flagstone paving leads to the entrance door. OPPOSITE: The dining room is embellished with 18th-century-style Swiss boiserie and painted beams. An Austrian ceramic stove is set in an alcove.



onto the placid expanse of Lake Geneva, heightened the grounds' natural beauty with a stream, a rose garden and such features as a bed of strawberries and raspberries.

"The garden is like the house," Demachy points out. "Both have been designed above all to make life enjoyable for the people who live there. On the main floor of the residence, beyond the entrance hall, are a large living room, a library and a dining room that has a separate breakfast area. One floor up are the master bedroom and dressing room, two children's rooms, a nanny's quarters and a guest bedroom. On the top floor is an office and a games room. There's plenty of space throughout for a couple with two children, but it's not so large

LEFT: Exhibited in the living room is a Canaletto view of Venice's Grand Canal. A pair of Régence armchairs by Cresson and a low table with a *pietra dura* top are arranged with the sofas upholstered in patterned velvet. The pine door surround was carved in a Neoclassical style.



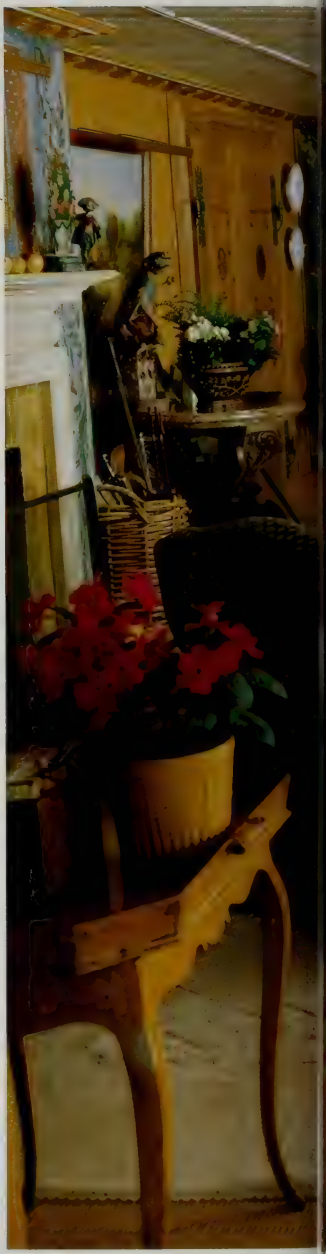


ABOVE: A bold striped [illegible] heavy draperies adds textural ric[illegible] signed in a tailored early-20th-cen[illegible] man by Boldini is joined by an a[illegible] chair[illegible].

OPPOSITE: The sitting area on the lower level of the master bedroom is dominated by an oil by Tamara de Lempicka. A pair of French 19th-century Gothic Revival chairs play against the space's floral chintz. The delicately patterned wallcovering fabric is repeated on the small table.







"We decided to keep the chalet completely Swiss, with its original façades and the rich paneling throughout," notes Alain Demachy about the family's Gstaad retreat. ABOVE: The main hall's stenciled ceiling and the grainlike trim on the stairs, landing and door surround were created by Parisian artisan Paul Mériguet. The 18th-century painted iron lantern is French. Antique Kasim Ushag rug.

that all the rooms are not used on a day-to-day basis.

"Each room, you might say, has its specific identity, and it's grown out of my working with the residents closely for years, constantly improving the quality and the range of the collection and the furnishings," continues Demachy. "There is an eclecticism that we've evolved together. The three of us love mixing styles and periods, such as putting a pre-Columbian statuette with a Louis XIV commode and a modern sculpture. For that to be successful, of course, all three things have to be exceptionally good. And that's the fun. We're forever hunting for certain objects."

One of the pleasures of having a chalet nearby in Gstaad is the drive there, which winds along the banks of Lake Geneva and then rises, rapidly and spectacularly, into the Alps. If Gstaad still looks like an authentic, albeit unusually prosperous, Swiss mountain village, it is because its original appearance has been strenuously preserved by the international residents who have houses there. Famous for winter sports, Gstaad is no less attractive in summer, when golf replaces skiing and the mountains offer enticing rambles through meadows of thick grass and wildflowers.

The chalet itself captures the spirit of the place, which, Demachy maintains, is the most important element for him in any interior. "It was built early this century, but things had changed so little in this area that you could easily imagine you were living in the eighteenth century," he says. "When the residents bought it a couple of years ago, the chalet felt a bit cramped and inward-looking, so we undertook a few struc-

Gstaad still [illegible] authentic Swiss village. The chal[illegible] spirit of the place.



In the living room, a tall Swiss armoire with colorful ornamentation is flanked by painted panels; shelves hold part of the residents' collection of Swiss tankards, steins and books. The four Queen Anne–style chairs are early-18th-century Dutch. In the foreground is the family's Labrador.



A Dutch door with heavy wrought-iron hinges and latch opens into the *stuebli*, or parlor, situated in the basement of the house. The room, utilized for more informal entertaining, has a bowling alley. Hanging above the rustic table and set of painted Swiss chairs is a 17th-century Dutch chandelier. The framed still life dates from the 19th century. A cushioned banquette provides comfortable seating.

tural changes to open up the interior. Now it has a small entrance hall leading to a covered patio from which there's direct access to all the rooms on the ground floor.

"The emphasis is on local things, like the painted furniture from the Engadine region and the pine chairs," says Demachy. "Most of the furniture is Swiss and Austrian, and with the paneling on the walls and sisal covering the floors, we concentrated on making rooms that were comfortable. When you've got all that marvelous scenery outside, including a beautiful garden with an apple orchard, the last thing you want is a pompous interior. There's an occasional elegant touch, like the painted pilasters on either side of the chimney in the living room —which were done by a specialist from Paris—and the Austrian fabrics we used. But we didn't worry about whether all the elements were stylistically 'right' as long as they created a livable environment."

Ease and practicality help to ensure that life at the chalet remains the holiday it is meant to be. There are, for instance, several places in the house where family members and their friends can escape the relatively formal atmosphere of the dining room and have a more casual meal. Prime among these is what the Swiss call the *stuebli*—a parlor in the basement where people can take off their muddy or snow-caked boots when they come in and have a glass of wine before going upstairs. "No country house in Switzerland is complete without its *stuebli*," says Alain Demachy. "We put in a bowling alley down there, which adds to the fun. The room has become the obvious place for the owners to relax and where they can rustle up one of those heavenly fondue cheese dishes that the Swiss adore." □



The wide flagstone terrace, which spreads out in front of the living room on the ground floor, is a place the family can gather for conversation and simple meals while enjoying the spectacular views of the Alps and surrounding orchards and meadows. The house's decorative moldings, as well as its carved posts and brackets, are typical of traditional Swiss mountain architecture.

On the Baja Peninsula

Raising a Seaside Hacienda in Mexico

ARCHITECTURAL AND INTERIOR DESIGN BY BRUCE EICHER
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY JOHN VAUGHAN

SUSPENDED FROM THE CEILING in a corner of Bruce Eicher's showroom in Los Angeles is a thick roll of brown butcher paper that the designer of light fixtures and furniture uses as his all-purpose sketch pad. Pulling down a large swath and tearing it against a row of metal teeth, Eicher draws, "usually to scale," the lamps and lanterns, the chandeliers and sconces, the iron beds and tables and chairs, that his company has been manufacturing since the late 1960s. Eight years ago, though, Eicher decided to put his brown paper to another use. He tore off an unusually long piece and began drawing—"not quite to scale this time," he says, laughing—the house he envisioned sitting atop the cliffs of Baja California, a hacienda above the Pacific that would be his most ambitious design project ever.

Longer than Italy, Baja ("lower") California is the dry, austere peninsula that reaches south of the border like an arthritic finger testing what John Steinbeck called the "washtub bluing blue" sea. Predominantly a desert of granite boulders, black lava rock, cactus, Joshua trees and scrub, the terrain is relieved by the occasional pine forest and palm canyon, but Baja is probably most beloved for its beautiful coastline and clean beaches, which are easily accessible from Los Angeles and, on the whole, less expensive than other North American oceanfront property. For these reasons, much of the coastline between Tijuana and Rosarito, the city closest to Eicher's house, is a jumble of condominiums and campgrounds, trailer parks and motels. "By the time you reach La Misión, which is still farther down the coast and our nearest village," Eicher says, "the houses become more spread out, and you can see how stunning the landscape really is."

Eicher's house evolved not so much from the outside in as from parts to the whole. He owned a "small and undistinguished" cottage on the site that he has incorporated into the present structure, but mostly he was guided—and inspired—by the building fragments of seventeenth-, eighteenth- and nineteenth-century haciendas that he had been salvaging and warehousing for years. "I had doors, ironwork, stone paving and portals, beams—the kinds of things no one else wanted because they were impossible to store and weighed a ton."

Eicher's model, naturally, was the colonial hacienda, which traditionally turns inward, away from the heat and enemy attacks, and in the Moorish fashion is oriented toward a pool or fountain in an interior courtyard. But instead of keeping the perimeter nearly devoid of openings, as is customary, Eicher deviated on the elevation that faces the ocean, where he oriented the house toward the view by replacing a blank wall with an arched colonnade and an abundance of glass. Scale throughout was set by the period fragments. Doors tower to 12 feet. The sala, a combination living area,



"It's a wonderful place to read and relax and listen to the ocean," says light fixture and furniture designer Bruce Eicher of his Mexican retreat, which he transformed from a cottage resting on the palisades into a colonial villa open to the sea. Lanterns and twig chairs from Bruce Eicher.



dining area and kitchen, stretches to 75. The overall structure is 5,000 square feet, divided among four rooms.

"I really made the house up as I went along," Eicher explains. "One day I found a wonderful iron railing, and it gave me the idea to open the master bedroom up to the living area below. It was only two-thirds complete, but I found an excellent craftsman to finish the rest." Indeed, Eicher was fortunate with many of the craftsmen who worked on the house. "My builder, Raul Lujan, who has built many houses in the area, did a lot of research, and he brought in people from central Mexico who had worked on the old colonial houses. They understood plaster and floors and especially stonework."

Nonetheless, the process was slow—the house took almost three years to complete—and often problematic. Eicher's brown paper turned into sketches and annotations on the walls, and they were frequently misinterpreted. "I'd mark everything where it should be, hearths, doorways, windows, but I'd come back and they would be six inches up or six inches down. Some fireplaces we had to tear out three or four times. The plaster shell over the door in the sala was carved six times. Finally I moved down there, and then things sped along pretty well."

Eicher collaborated on the interiors with his partner, Michael Entel. It doesn't come as a surprise to learn that in addition to the architectural pieces he had been warehousing, Bruce Eicher had been collecting colonial furniture and artifacts for years. He is particularly fond of the large-scale sabino pieces. "While they were waiting for their fancy furniture to arrive from Spain and Portugal, the colonists made furniture out of these huge sabino trees. It's enormously beautiful, void of decoration except for recessed molding and minimal carving." In keeping with the house's sensibility, Eicher and Entel used Talavera pottery, old kilims and Oriental rugs, light fixtures and iron furniture from Eicher's own line, and many religious objects, among them a hymnbook and santos both small and life-size. "I find them soothing," Eicher says. Entel adds, "Religious art is what Mexico is about. It's very much part of the country, part of being there."

Soon after the Baja house was completed, Eicher found a pair of seventeenth-century columns from Zacatecas, and he used them to frame a dining area he added on one side of the sala, but now, he admits—he regrets—"the house has to be considered completely finished, and it has been for a while." What's next? "That's what I keep asking myself. Something closer maybe? Something in a different style? Something still large enough for all my sabino furniture?" Bruce Eicher reaches for a pencil. You can almost hear the sound of brown paper tearing. □



"We incorporated a vast collection of artifacts from old haciendas—in fact, a lot of the spaces were built to accommodate the pieces we had," says Bruce Eicher's partner, Michael Entel. Doors in the living area are from a 17th-century cathedral. The life-size santos are 18th century. Tiger velvet on the 19th-century Spanish colonial chair is from Brunschwig & Fils.





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"I really made the house up as I went along," Eicher explains.



In addition to the architectural pieces, Eicher had been collecting colonial furniture and artifacts.

In a guest bedroom, a 16th-century Italian tapestry hangs behind the tree bed, from Bruce Eicher. A collection of santos is displayed on the shelves by the hacienda doors. Oriental rug fragments adorn the bed pillows; antique Zuni fabrics cover the pillows on the daybed, foreground.

England's Frogmore

Restoring the Royal Family's Berkshire Refuge

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE





ROYAL COLLECTION © 1990 HER MAJESTY THE QUEEN

ABOVE: Queen Victoria made regular visits to Frogmore; an 1893 photograph shows her at work attended by Sheikh Chidda. In "this dear lovely garden," she wrote in 1867, "*all* is peace and quiet. . . . It does my poor excited, worried nerves good!"

After Queen Charlotte's eldest daughter died in 1841, Queen Victoria offered Frogmore to her mother, the duchess of Kent. BELOW: The duchess's circular colonnaded mausoleum was designed by Ludwig Grüner and built by A. J. Humbert in 1859.

"I MEAN THIS place to furnish me with fresh amusements every day," wrote Queen Charlotte, wife of King George III, of Frogmore House, her royal retreat in Berkshire. She envisioned her new colonnade facing the lake as "a Sweet retirement in the Summer all Dressed out with Flowers." Since then, Frogmore, which lies about a mile from Windsor Castle, has always had all the charms of escape. It is one of the few royal gardens not overlooked by tall buildings or double-decker buses, a place the royal family can come to for an hour or a day to enjoy a little solitude.

Queen Charlotte created it for just that reason. In 1792 she asked James Wyatt to enlarge the seventeenth-century house as a refuge where she and her daughters could get away from court life. There they would come for breakfast and then spend the morn-





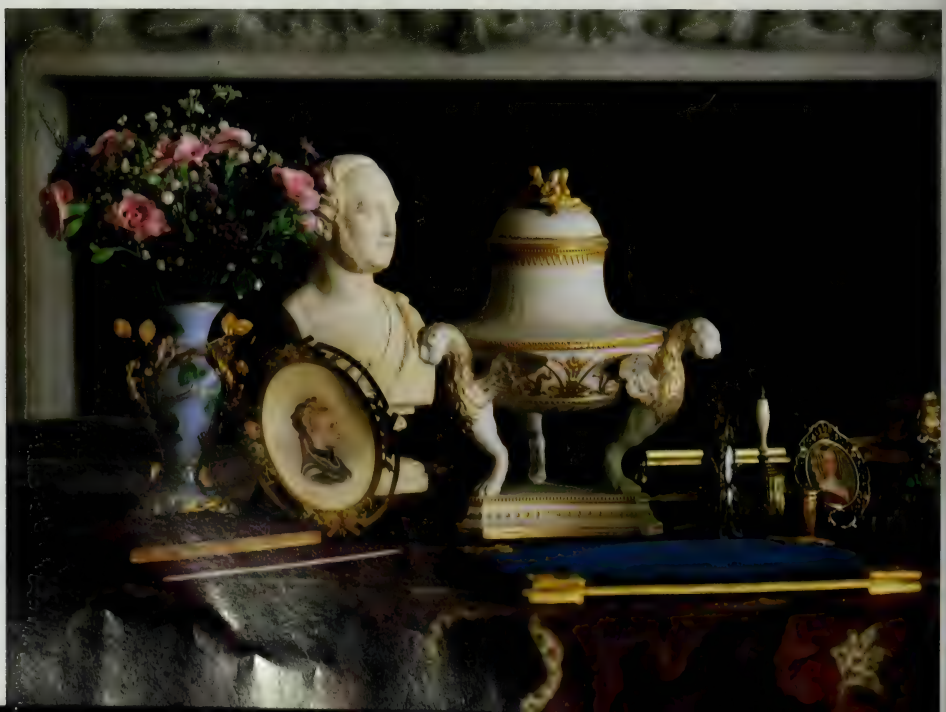
ABOVE: During her years at Frogmore the duchess of Kent redecorated the house. A console in her drawing room holds Parian ware figures of Princess Alice and Prince Alfred. Drapery silk and passementerie have been rewoven to match the originals.

ing pursuing their interest in botany—painting, studying and tending their much-loved plants.

The queen had the garden landscaped in the fashionable picturesque style. The flat, marshy land was dug out to make a serpentine lake, banks were created with the excavated soil, and curving paths were laid to reveal a new vista at every turn. As she wrote to a friend, "When we have done Broiling at Ascot, you shall cool yrself at Frogmore. . . ."

In 1841 the duchess of Kent, Queen Victoria's mother, moved to Frogmore and brought with her mid-Victorian decoration and a fondness for a particular shade of lilac. In this century Queen Mary occupied herself at the estate with her collection of black papier-mâché and lacquered pieces and the creation of what she called "a 'family' souvenir museum as well as a museum of 'bygones' and of interesting odds and ends."

The recent restoration of Frogmore reflects the house's historical evolution. It is a story of enormous care and





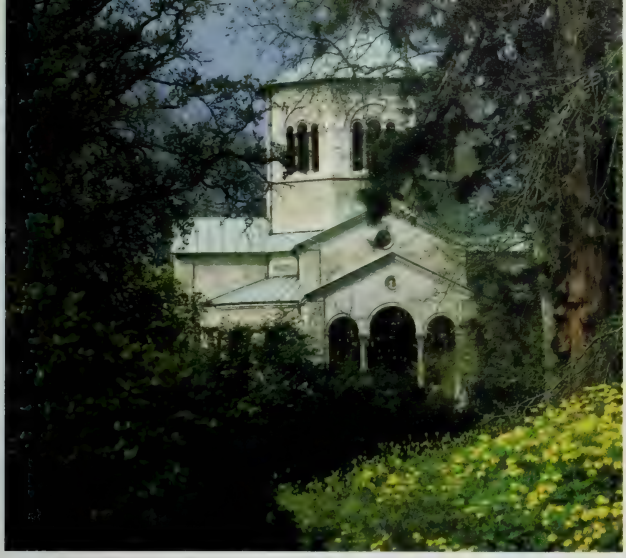
OPPOSITE: A table in the duchess of Kent's drawing room displays a rare 19th-century opaline vase with ormolu mounts and a gilt-trimmed Wedgwood tripod vase made of white jasperware. The bust is of Prince Albert. The oval portrait at left is of Princess Frederika of Hannover.

ABOVE: The duchess of Kent's drawing room has been restored to its appearance in 1860–61, when it was done in the French style. The gilt-work and paint were cleaned and the wallpaper copied from the original. Fabric is from an 1860 chintz in the Victoria and Albert Museum.



LEFT: The Green Pavilion is the only room that has been returned to the way it looked in Queen Charlotte's day. The draperies were made to match those depicted in an early watercolor of the room, and the original wall color was carefully recreated. The glass chandelier dates from circa 1800; the English carpet is circa 1810.

BELOW: Using photographs taken in 1939, the restoration team reinstalled the Black Museum, which takes its name from the 19th-century black papier-mâché and lacquered pieces collected by Queen Mary. A large mid-19th-century chiffonier is below an antique needlework panel. The chintz draperies are reproductions.



ABOVE: When they had been married only three years, Queen Victoria and Prince Albert broke with royal tradition by resolving to be buried together. After the death of the prince in 1861, Grüner and Humbert constructed an Italianate mausoleum at Frogmore. In 1901 the remains of the queen joined those of the prince there.



ABOVE: Queen Charlotte wanted Frogmore to have a rural spirit, and she transformed it into a picturesque landscape with a lake. The royal family gathers there for picnics, and both the queen and the Queen Mother walk there with their dogs.

the kind of accuracy possible only because the house is so well documented. Watercolors done in Queen Charlotte's time, photographs that Queen Victoria had taken just after the duchess of Kent's death, twentieth-century photographs of Queen Mary's museum rooms—all illustrate Frogmore as it was during those three eras. Surviving inventories listing the house's contents also meant that the restoration team could include far more detail than usual and know they were on safe ground. The project wasn't a decorator's interpretation of what the rooms *might* have been but a historical restoration based on current scholarship, and the results are sometimes startling.

If we blink at lilac walls with vivid gold draperies, if it seems odd that panels of wallpaper are framed with silver fillets as well as gilding, if we are taken aback by enormous swagged draperies in a small room, if we are surprised by the denseness of Victorian clutter and pattern, we should remember that the definition of good taste varies from one generation to another. The rooms haven't been adjusted to suit current ideas of elegance or refinement.

The intention was to restore each room in the house to a different date, depending on how much documentation and furniture were available. Although the restorers found it tempting to re-create the décor of Queen Charlotte, it wasn't possible. After her death many of her belongings were dispersed; her furniture and books were sold by Christie's in a sale that lasted twenty-three days. Flowery scenes remain on walls and ceilings, but the Green Pavilion is the only room that could be returned to her decorative scheme. In contrast, much was left of the duchess of Kent's rooms, and Queen Mary's little museum rooms survived with all of their memorabilia.

Most of Frogmore House was restored three years ago, but the duchess of Kent's dining room and her oval drawing room—two rooms Wyatt added in Queen Charlotte's

time—have recently been completed.

The first question was whether to restore the duchess of Kent's decorations from the 1860s. Ian Bristow, an expert on historical paints (see *Architectural Digest*, April 1986), used a dentist's drill to remove cores through layers of paint. When examined under a microscope, the cross sections revealed that the duchess's French-inspired décor was still intact. The room had not been significantly repainted or regilded for a hundred and thirty years. Though Queen Charlotte's decoration of 1803 lies hidden underneath, the restorers preserved the room's 1860s appearance.

The decision, Bristow explains, "is in line with the modern philosophy of conservation, which is to keep as much of the original as possible. It was a rare option at Frogmore, possible only because the house had not been regularly lived in and repainted."

From there the work was much like that of an art restorer—not taking all the paint off just because the surface was soiled, but cleaning it, retouching as little as possible and retaining the signs of age. The question was always how much to do.

The question had many answers. In most cases, the paintwork was simply cleaned and retouched. On the other hand, previous generations had done a poor job of repainting part of the coving in the drawing room. The restorers left it as part of the room's history. Most of the gilding was in such good condition that it only needed to be cleaned, but on the lower levels it was badly worn and had to be

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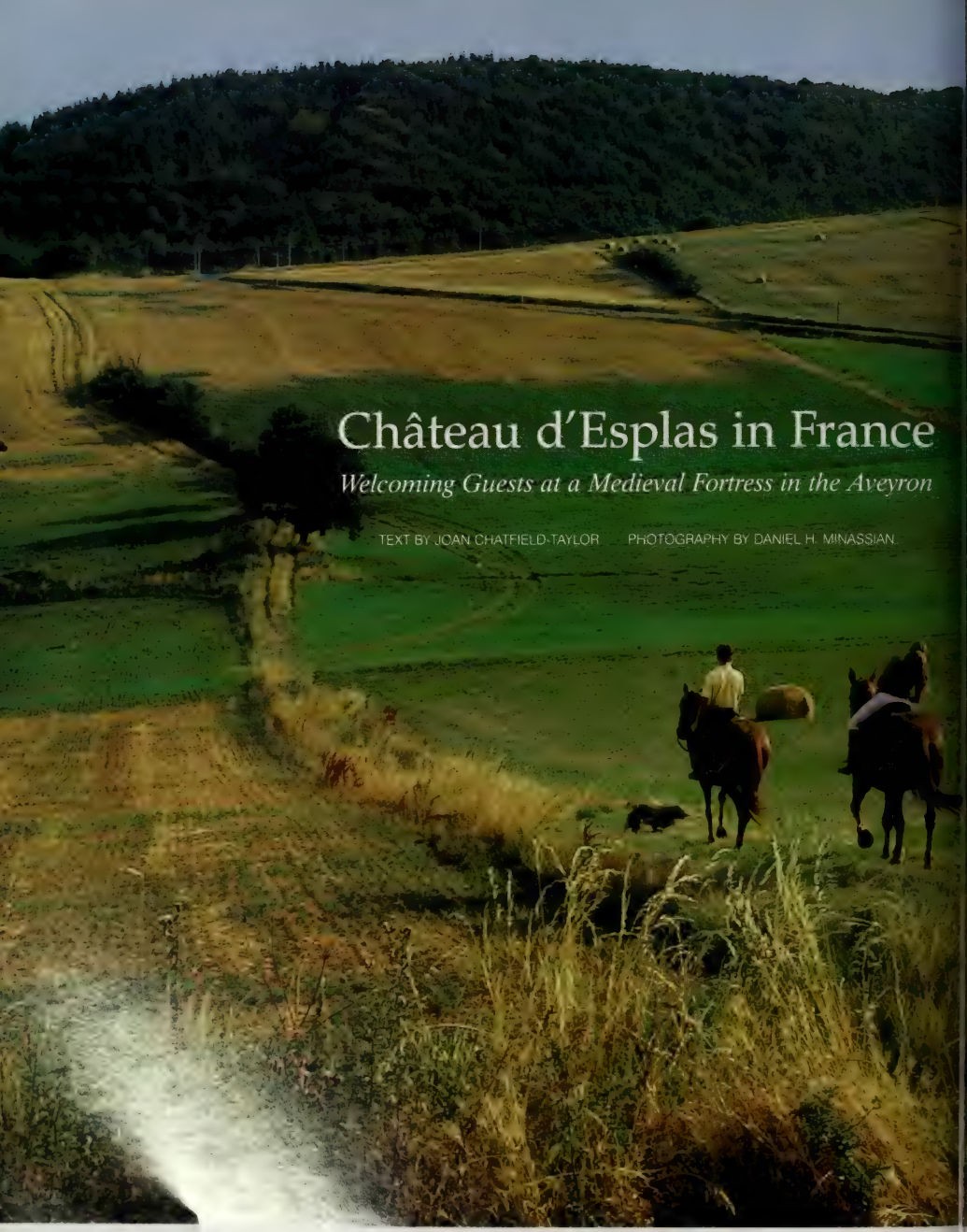
ABOVE: Wisteria overhangs the Gothic Ruin Summer House, which was probably designed by Wyatt and later rebuilt beside the lake. Queen Victoria and her grandfather George III often had breakfast there. Today it is a boathouse for the royal family.



BELOW: Elsewhere on the grounds is the Canadian Hut, which is typical of Romantic garden architecture in the 18th and 19th centuries. It was built of wood brought from Canada by Canadian soldiers based at Windsor Great Park during World War I.

OPPOSITE: The Iron Bridge leads to the Jubilee Mount, which commemorates Queen Elizabeth II's Silver Jubilee in 1977. INSET: The cottage-style teahouse was created for Queen Victoria in the 1850s. The royal family still use the teahouse on weekends and at Easter, when they stay at Windsor Castle.





Château d'Esplas in France

Welcoming Guests at a Medieval Fortress in the Aveyron

TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY DANIEL H. MINASSIAN





For Jean and Camille Touzet, the Château d'Esplas, set amid the rolling countryside of the Aveyron region in southern France, is a private family residence as well as a welcoming bed-and-breakfast for a limited number of visitors. ABOVE: Ivy covers the rough stone façade of the castle, which was built as a baronial fortress and watchtower in the 12th and 13th centuries. LEFT: Guests can go horseback riding in the surrounding fields.

SOMETIME IN THE twelfth century the baron du Pont de Camarès, a noble in the Aveyron region of southern France, ordered the construction of a watchtower. The square tower at the place called Esplas had stone walls almost two yards thick, which provided safety, if little comfort, for the guards who peered through narrow slits at the surrounding countryside.

Throughout the Middle Ages, soldiers marched and parried and fought on these windswept plains. In the thirteenth century three more towers, a couple of rectangular buildings, a moat and a drawbridge were added to the site. The design, like that of every castle in the battle-prone countryside, was purely defensive, an ensemble of sturdy walls pierced by tiny windows and openings. It was only in 1610, after peace had settled in the land, that an additional building constructed in a gentler Renaissance style brought real comfort to the interior.

For eight hundred years, the Château d'Esplas belonged to the descendants of the baron, passing down through the women as part of their dowries. In 1952 the family began extensive restorations, stripping away layers of

plaster and paint, bringing back a stone mantelpiece that had been removed one hundred and fifty years before and emphasizing the integrity of both the medieval fortress and the Renaissance residence.

Finally, in 1979, the latest person to inherit the property decided to end this long chapter of his family's chronicle. He sold the château to Jean and Camille Touzet, an energetic couple filled with enthusiasm and a sense of history. At the time, Jean Touzet was running a successful restaurant in Eygalières, near the fashionable town of St.-Rémy-de-Provence, as well as farming, raising horses and dealing in antiques. His wife was a social worker, specializing in abused children.

"We were exhausted—all those seventeen-hour days," he says. Besides, the region was becoming increasingly crowded as Parisians and foreigners flooded in to buy in Provence. When the Touzets decided to move to a less hectic area, they looked west across the Rhône to the lovely, little-frequented Aveyron, a countryside of rolling hills and fields of grain, punctuated by rocky outcroppings and medieval ruins and watered by numerous rivers.



ABOVE: The Touzets' son François leads a pair of horses along the cobblestoned path that links the barn to the château's front door. BELOW: Hanging from the garden's stone wall is a currycomb that has "been there for fifty years," says Camille Touzet.

OPPOSITE: The entrance hall features items related to farming and horses, both passionate interests of the Touzets. Fanning out against the wall is a blacksmith's shop sign that dates from the 17th century. Straddling the bench is a 1936 German saddle.



The landscape appears scarcely touched by modernization. Farm buildings still have aperitif ads painted on their walls, and the uncrowded roads are sometimes lined with the allées of poplars that have fallen victim to road-widening elsewhere. The rhythms of rural life are authentic, unthreatened by tourism or second-home buyers in designer overalls.

If they did come, they would find few houses for sale. The Aveyronnais, like many residents of rural France, have to go away to work these days, often to Paris, where they dominate the bar and café business. They don't sell their rough stone farmhouses, however, because most of them come back to the Aveyron when they retire.

"When we started looking for property we followed the signs for garage sales, because that sometimes means a house might be coming on the market," Jean Touzet says. When they came upon the château at Esplas, no one had lived there for thirteen years.

"It was in a beautiful state of abandon," he recalls. Most people would have turned on their heels at the sight of pigeons and owls nesting in the roofless towers, but Jean Touzet loved the big rooms and thick walls, the fireplaces designed for cooking and the palpable sense of centuries of history. "I've always bought houses like this—places with





doorways of thick red stone are set off against the up-
hery's plastered walls, oak ceiling beams and chestnut floor.
ather western-style saddle from Texas, two antique ar-
arrangement of dried flowers enliven the passageway.

a soul, where things have happened," he remarks. Moreover, he already had plenty of large furniture, huge armoires and tables he had been keeping in storage.

"Everything my father does is on a grand scale," his son François explains, grinning at a three-hundred-and-fifty-liter copper dyeing vat parked in the interior courtyard. In a nearby corner stands another mammoth relic, an ancient oven weighing in at about a ton, which Jean Touzet still uses on hot summer days.

The Touzets went to work on their fortress castle, doing most of the renovation themselves. Bedrooms were painted and polished and filled with comfortable furniture. The towers, now serving as baths, were given new roofs, plumbing and paint jobs. They were determined not to sacrifice historical accuracy, so one bath still has the original *meurtrières*, which are slender openings providing an oblique view of the front door and a place to brace a powerful crossbow. Happy surprises occasionally brightened up their labors; a handsome painting of a woman in peasant garb, probably done in the seventeenth century by a Spanish artist, emerged from layers of green paint on a bedroom door.

The Touzets' friends from Provence and elsewhere came to visit in such numbers that Jean Touzet began to charge them a modest fee for the five-course meals he cooked up in his two kitchens. Friends of friends wanted to come too, so the Touzets decided in 1987 to go into the business of *chambre d'hôte*, the French version of bed-and-breakfast. "We've been in the business so long, and this is a way of keeping our hand in," says Touzet. It is also a way to finance the castle's upkeep.

Guests come to the Château d'Esplas

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ABOVE: The dining room is the former *salle de garde*, a place where soldiers waited for battle. A 17th-century throne chair presides over the long walnut refectory table and benches. Bunches of drying herbs and flowers are suspended above the fireplace.



ABOVE: The gardens and orchards that the Touzets cultivate provide much of the produce offered at meals. The kitchen is often filled with a variety of fruits and vegetables, such as a bounty of fresh *haricots verts*. The overflow is canned and preserved.



The châteaux's ... ed guest bedrooms, each of which is arrayed ... of rustic ... furnitu and local pottery. Cen... ... spaces is a large late-18t century four-poster de... ... and post

Guests come to the Château d'Esplas for authenticity, not fantasy.

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ATOP VICTORIA PEAK

An Italianate Villa in Hong Kong
continued from page 79

shelves for knickknacks, cute niches, and spotlights that would compromise the ceilings. "We wanted our residence to look the way houses of this vintage did when one simply lived with one's things," Susan Burns says. "We didn't want a showplace. We wanted a retreat."

They also wanted informal entertaining, and built their break from the Hong Kong dress-to-the-nines, move-to-the-drawing-room-for-brandy tradition right into the floor plan. The open kitchen flows into the dining room, then into the loggia and out onto the wide banked terrace. "We like every room to be comfortable—and used," Susan Burns says. "Generally, in Hong Kong, you never encounter a kitchen at all. Ours is such a wonderful magnet for guests. And everyone's mesmerized by dinner on the terrace. Alfresco dining under the stars is quite rare here."

Rare too in Hong Kong are the lap pool and gazebo, the year-round gardens of roses, white ginger, jasmine and gardenias, and the harvests of organic vegetables. Equally rare are the up-to-the-minute mechanical and electrical systems inside the house and the abundance of exquisitely researched details. "Being in the hotel business, my husband is a connoisseur of everything. He's familiar with the latest sound systems, the most marvelous window openers, the finest faucet controls. But with our German fixtures we have a storeroom of parts, or else the local plumbers would go mad."

Betty Garber says it's these embellishments, "the last ten percent," that turn a project from one that's merely finished to one that is superb. Perhaps that's why when the fêng shui master arrived at the villa, he insisted there was nothing to change. "I begged him to give me just one thing to do," Susan Burns says. "Finally he relented. Yes, if it was so important to me, it would be all right to move one of the beds to the wall. But, truly, he said, it was unnecessary to move anything at all."

TURTLE HOUSE

A Bangkok Compound Evokes Thailand's Past
continued from page 107

bed acquired in Macao to a large stone head (a replica, Terzani is quick to point out) from Phnom Penh.

The previous resident, who was an enthusiastic gardener, introduced numerous ornamentals to the compound. Among them were heliconias with hanging clusters of scarlet bracts, flowering gingers, crotons and dieffenbachia with subtly patterned leaves, and a narrow-leaved species of ficus that droops with willowlike grace over the pond.

The older planting, however, is traditionally Thai in that most of its shrubs and trees serve a practical as well as a decorative purpose. Three varieties of coconut palms rustle their huge fronds in breezes that sweep across the water, supplying a year-round yield of nuts that can be eaten both green and ripe. Bounty also comes from a number of mature mango, tamarind and breadfruit trees. The layered stem of a large crinum lily with spiky leaves and scented flowers can be used to treat sprained muscles, while the red-striped leaves of a prickly little shrub are supposed to be effective in case of snakebite.

"When we first came to Asia we had nothing but two small suitcases."

Old-fashioned Thai flowers provide fragrance and can be utilized in assorted foods such as iced jasmine rice, a hot-season favorite.

"In the past," Tiziano Terzani observes, "Thais liked to have the sense that they were more or less self-sufficient, whatever might be happening outside the gate. Angela and I share this feeling. We're here on our little tropical island, and the rest of Bangkok is out there. Sometimes we hear construction noises from the condominiums going up; usually, though, the birds manage to sing loud enough to soften even that." □

Restoring the Royal Family's Berkshire Refuge
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redone. Since the new gilding was much brighter than the old, it was distressed so it would blend in with the existing gilding. The silver fillets surrounding the wallpaper panels had tarnished, but they were left—again, to retain as much of the original surface as possible.

Although the wallpaper had to be reprinted and the drapery fabric rewoven, some old elements—a carpet, table covers—were incorporated to soften the effect of the new. Of such details is a room made.

The details tell the story for the furnishings as well. An 1871 inventory catalogued the contents in the house, and much of it was either still there or had been taken to Windsor Castle. For the rest, experts who knew what was in the Royal Collection in 1861 made informed guesses about what could have been in each room. The inventory listed four torchères, for example. Four giltwood torchères originally made for Carlton House by George IV when he was prince regent were at Windsor. They were right for the era, right for the style, and could be brought to Frogmore.

The other problem was that when photographs were taken in 1861, the new decorations had not yet been completed and no furniture was in place. And when the inventory referred to such items as "shalley" on the chairs and sofas, some interpretation was necessary. Pamela Lewis of English Heritage advised on fabrics and upholstery, working closely with experts from the Royal Collection. A photograph taken in another room at Frogmore showed chairs covered in a print that was identified at the archives of the Victoria and Albert Museum as a chintz of the appropriate period. Pamela Lewis had the fabric design slightly recolored to reflect the duchess's enthusiasm for purple, and had it made up in challis.

On the subject of color, the restorers subscribed to the wisdom that "bright is right." "The Victorians were masters of color combinations," says Pamela Lewis. "They were tremendously subtly unsubtle. Many people equate faded with authentic, but it wasn't until the beginning of the Arts and Crafts Movement and the Pre-Raphaelites that a fondness for those muted cold colors came in."

Authentic details for the fabrics were also taken from archival photographs—everything from the correct narrow width of corded edging (they used string for fine piping) to the shape of the upholstery and slipcovers—which Pamela Lewis believes may have been made by the housekeeper. "We were using very professional people to make them, so it was rather difficult to explain the amount of 'bag' we wanted," she recalls. "We did trials first in plain cotton. It was important because the details are what build up an accurate picture. People may not notice them, but they're there for anyone who wants to look closely."

Such care, and more, went into the draperies. The inventory listed amber silk in the duchess of Kent's drawing room. What were most likely the original draperies were found in another room—decayed but useful for reference. They were taken apart, and the silk that hadn't been exposed to the light revealed the former intense color. Trials proceeded, first with paper cutouts to determine the shape and proportion of the draperies and the profile and weight of the hanging decorations on the pelmets, then with plain cotton before the silk was finally used. "We don't move until we're satisfied with the hand and the weight," says Pamela Lewis. "The great danger is to do the details too small. Interlining was another matter. The photographs showed the draperies in the duchess of Kent's rooms looking surprisingly thin to our eyes, apparently less heavily interlined. Perhaps the housekeeper made them too. It was important to reproduce that look. Too much lining and we would lose the character of the original."

An informed judgment was important in decisions about the carpet as well. Because the drawing room was occasionally used as a ballroom, the carpet was probably a very large one that was rolled back for dancing. Neither the actual carpet nor one of its size was available, but a fine 1850s chenille Axminster at Windsor Castle was selected. Since it was smaller than the original, a surround was made, reproducing the moss pattern of an 1850s carpet at Osborne, Queen Victoria's house on the Isle of Wight.

It isn't difficult to imagine the carpet rolled back for the duchess of Kent's fifty-seventh birthday party in 1843, which Queen Victoria recorded in her diary: "The Ball Room was decorated with wreaths of greenery & flowers & the raised seats were all surrounded by flowers which had a very pretty effect. . . . We had a most cheery, gay, dance, beginning with a Quadrille. Albert took 2 turns of a valse with Mama, who still dances so lightly & so well."

Although Queen Victoria never lived at Frogmore, she loved the gardens and often came over by pony cart from Windsor Castle to work on her papers there. "You only hear the hum of the bees the singing of the birds and the occasional crowing and cackling from the Poultry Yard!" she wrote in 1867.

That same spirit of contentment continues today. Whenever the queen is at Windsor, which is most weekends and at Easter, she is likely to walk the mile over to Frogmore, where she and her corgis follow the winding paths around the lake. She arrives unannounced. She has told the gardeners that this is her favorite garden to walk in; if they find a few freshly pulled-up weeds on a bench—a gentle hint—they'll know she's been there. □

Frogmore House is open to the public in August and September. For information, call (753) 831-118. The gardens are open for two days in May. Call (483) 211-535 for details.

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Colonial Influences in Rio de Janeiro
continued from page 129

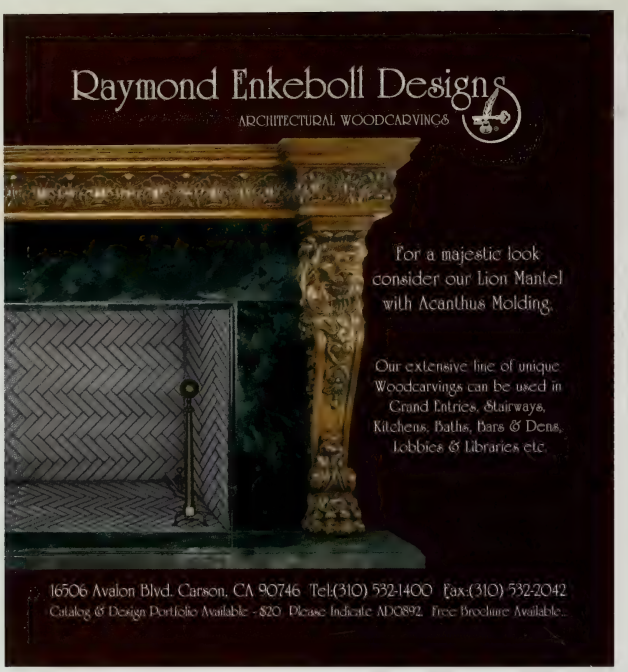
eighteenth and early nineteenth centuries a great deal of Brazilian furniture was modeled on Portuguese pieces," he says. "But the Portuguese style was always more elaborate—a lot of it looked like an overdecorated cake. Because Brazilian furniture is much simpler, it's stronger in design terms."

There are also pieces that came down from Pereira's family. The bed in the master bedroom is from his grandfather's plantation and was manufactured in Rio. Pereira is a wine-maker, and his partner is Dom Eudes de Orleans e Bragança, a pretender to the Brazilian throne. It comes as no surprise, then, that the bed in his son Antonio's room once belonged to Dom Pedro II, the last Brazilian emperor.

Among the house's nicest touches are three nineteenth-century Portuguese porcelain finials on the balustrade of the veranda over the main entrance. The finials, or *pinhas*, as they are called, are in the form of oversize pinecones glazed in yellow, green and blue, and were created in the famous Santo Antonio Factory in O Por-

Understandably, his love is antique Brazilian furniture.

to, Portugal. They are an appropriate emblem for the house, which Pereira has named Santo Antonio. Furthermore, although they match, each one was found in a different part of Brazil: one in Petrópolis, where the summer palace of the emperors was located; one in the state of Minas Gerais, where Pereira's grandfather's coffee plantation was; and one in Rio, where Pereira and his family live. "The coincidence of finding these, in places that each meant something to me at different times, is a good symbol for the happy patterns that run through my life," he says. □





A Medieval Fortress in the Aveyron
continued from page 157

for authenticity, not fantasy, choosing the serenity of rural life rather than beaches or nightlife. Staying there is an intimate and personal experience, from the moment one turns off the highway onto the sliver of country road leading to a handful of houses. In 1261, Esplas boasted as many as four hundred inhabitants. Today there are eighteen.

The château is a massive block of red stone, softened in summer by ivy and clouds of flowers. Camille Touzet welcomes guests with a handshake before showing them to one of four bedrooms furnished with antiques, historical prints, cheerfully amateurish paintings and her own cross-stitched panels. Huge beds are made up with rough cotton sheets and pillowy duvets, good news when the temperatures drop below freezing in winter.

Guests eat in the former *salle de garde*, a warm room lined with copper pots and armoires filled with Provencal pottery. A fire frequently crackles in the ample fireplace, which Jean Touzet often uses for cooking. Some 70 percent of the food he serves comes from the property, including intensely flavored jams, fruits and vegetables and charcuterie.

During the day, guests can take advantage of the open countryside to hike, ride horseback, explore caves and castles or kayak on the Tarn River. The Touzets also direct their guests to the region's architectural gems, such as La Couvertoirade, a fortified village built in the twelfth century by the Knights Templars; the abbey of Sylvanès, a recently restored Cistercian monastery with an active summer music program; and Notre-Dame d'Orient, a village church with a brilliant polychrome interior. In Roquefort-sur-Soulzon, twenty-two miles away, visitors can tour the caves where Roquefort cheese is made.

"People come here for the quality of life," says Camille Touzet. "This is a region where there's no industry, where the air is pure and where nature is close. It's a place of tradition, of things that are real and authentic." □



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VILLINO BELLACCI IN ROME

A Monument to the Spirit of Italian Modernism

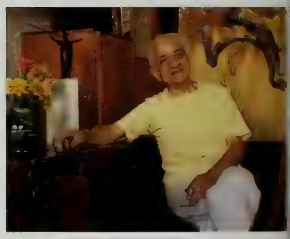
By William R. Valerio

A testament to the aesthetic sensibility of turn-of-the-century Rome, the Villino Bellacci combines modern spaces with ornamentation derived from nature. Completed in 1910, the *villino* was designed by Duilio Cambellotti. Today, it is owned by the American Academy in Rome and occupied by its director.



PHOTOGRAPHY STEVEN BROOKE

LEFT: In the entrance hall, natural motifs, such as the cutout leaves of the balustrade, contrast with such geometric elements as the black-and-white terrazzo floor adapted from mosaic floors in Pompeii. BELOW: Seated in his father's studio, Cambellotti's son Lucio oversees the family archive. The painting behind him reflects Duilio Cambellotti's association with the Futurist movement.



WHEN THEIR HISTORIC palace in Rome was demolished at the turn of the century to make way for that most grandiose of traffic circles, the Piazza Venezia, the princes of the Torlonia family sought to remake their reputations as great art patrons. One such prince commissioned artist Duilio Cambellotti to work with an architect-engineer to design an up-to-date modern house on Janiculum Hill for his mistress, a certain Signora Bellacci, and her servants. Cambellotti helped to lead a group of artists and architects to create an avant-garde culture for Italy based on the Arts and Crafts Movement and the "Garden City" architecture of England. The Villino Bellacci, completed in 1910, preserves their conception of a modernism that drew on natural forms, colors and materials with a completely Italian—Roman—sense of design.

Signora Bellacci lived in her new *villino* just four years before she sold it to the American financier J. P. Morgan, who had purchased adjacent land for the recently founded American Academy in Rome. Morgan knew that Signora Bellacci was a courtesan, and he was impressed both with her skill in business and with the value of her house. He reported to other academy officials that the "Torlonia mistress" would settle for nothing but the highest price for her *villino*, but that the beautiful structure would be a valuable addition to an institution dedicated to exposing young American artists and architects to the art of Italy. A jewel in the collection of great buildings owned by the academy, the Villino Bellacci now serves as the official



LEFT: With its broad roof overhangs and simple volumes, the *villino* appears to incorporate features seen in the early houses of Frank Lloyd Wright and the influence of the Arts and Crafts Movement.

continued on page 166

For some, there are sinks...



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A Monument to the Spirit of Italian Modernism
continued from page 164

Although he was a painter and sculptor, Cambellotti's real interest was in the circulation of ideas through the more popular arts.



ABOVE: Cambellotti thought his version of the klismos chair, which was used in a 1905 production of Shakespeare's *Julius Caesar* in Rome, should be placed in the salon with other historic chairs of Italy.

residence of the director of the academy.

Cambellotti is a major figure in Italian modern art. His work was prominent in the international exhibitions of decorative arts during the first decade of the century, and he was celebrated for his theater collaboration with the notorious poet Gabriele D'Annunzio. Although he was an acclaimed painter and sculptor, Cambellotti's real interest was in the circulation of ideas through the more popular arts. His achievements encompass decorative arts, architecture, graphic arts, propaganda, theater and even film (he designed the sets and costumes for the classic Italian silent movie *The Last Days of Pompeii*). He must be considered an important influence on the Futurists, whose artistic vision was similarly comprehensive. Cambellotti was, in fact, related by marriage to Futurist artist Umberto Boccioni, and he was a collaborator and lifelong friend of Giacomo Balla. Like many of the Futurists, he played a significant role in the cultural hierarchy of the Fascist era.

Of the many residences on which Cambellotti worked, that of Signora Bellacci is the best preserved. It is called a *villino* because it is diminutive compared with a palatial villa. As an urban residence, the Villino Bellacci was part of a wave of construction that was instigated by Rome's city government in the early part of the century. Artists and architects in the capital of the young Italian republic were encouraged to provide other Italian cities with models for urban residences that fulfilled the needs of the contemporary citizen, while maintaining the heritage of Italian architecture.

BELOW: On the second floor, the oak panels and stained glass of the central hall cast light on the stairs below and recall the work of the Vienna Secessionists. Brass door handles depict oak leaves and acorns.



The Villino Bellacci is approached on a diagonal path through an informal garden, conjuring Rome's grand architecture but scaled to the more modest requirements of modern life. The recessed central *portone*, or main door, is flanked by embracing volumes that reach forward in true Baroque fashion. Like the majestic cornice on the nearby Villa Farnesina, the *villino*'s heavy roof overhang defines its shape against the sky and reinforces the sculptural quality of the façade, as on the buildings of Borromini.

While the Villino Bellacci looks to the past, it also looks to the future. The rigorously geometric interior reflects the principles of the Machine Age. The main living spaces are intimate and roughly square in proportion. On both the upper and lower floors, four doorways are symmetrically arranged and aligned across a central hall. On the lower floor, the hall is commanded by a Secessionist-inspired oak staircase, with cutout leaf shapes and a hand-carved banister. In the hall above, an elegant panel of stained glass with a geometric pattern of green and lavender bathes the staircase with colored light.

The strict spatial organization is carried through in the austerity of the oak fittings. Heavy oak doors with inserted stained-glass windows are surrounded by flat frames with overscale upper portions. The simplicity of the form is at once a modernist rejection of nineteenth-century decoration and a reference to the unpretentious architecture of the countryside.

Cambellotti's exquisite details mimic natural forms, but he twists these forms toward his own architectural logic. Brass door handles are sumptuous spiraling grapevines that seem to grow from the doors; their exposed stems are comfortable to the gripping hand. On the side entrance, there are elegant hand-hammered iron swallows that hold the roof gutter in their beaks, and an iron vine of ivy supports the gutter over the main entrance. Cambellotti created terrazzo floor tiles that depict patterns of strewn flowers in the salon and flowering vines in the dining room.



ABOVE: Though it was added to the house later, the wrought-iron front gate, with its curvilinear thistle pattern, serves as an introduction to the natural decoration of the *villino*'s interior.

A tribute to both the purity of modernism and the beauty of nature, the Villino Bellacci is a product of its historical moment—an era in which every form in nature was thought to have its proper function. □



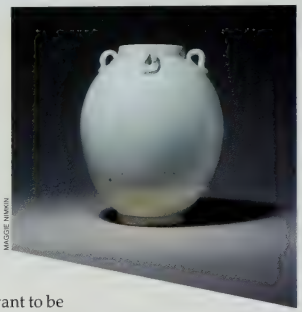


Cambellotti's exquisite details mimic natural forms, but he twists these forms toward his own architectural logic.



Throughout the house, Cambellotti's attention to detail and workmanship is evident. ABOVE LEFT: Brass handles on the front doors represent grapevines. LEFT: The vine theme is repeated in the dining room's terrazzo floor. ABOVE: Adorning the ceiling, the plaster fasces—a bundle of wheat tied together symbolizing Italy's strength in unity—is a decorative motif borrowed from antiquity.

Serious Ceramics





After ten years of working with renowned dealer Hiroshi Sugimoto, **Eric J. Zetterquist** has opened his own gallery in New York to offer a range of outstanding ceramics. "I would rather have one great museum-quality ceramic than ten pieces that you could find anywhere," says Zetterquist, who describes the gallery as "part formal living room, part comfortable gallery, like a salon." Explains Zetterquist, "I want to be able to spend time with each client and, I hope, educate collectors about other cultures." His focus is on antique Japanese, Chinese and Persian ceramics balanced with contemporary British, American and German pieces "that continue the aesthetic tradition of their predecessors."

Originally, his main interest was Japanese ceramics. "To understand them better, I studied the Song and Tang periods they evolved from. And Chinese ceramics are derived from Persian pieces, so I also studied that area." Among his examples is a 14th-century early Ming Dynasty revolving stem cup (a ball-and-joint construction allows the cup to move freely) decorated with underglaze calligraphy (above right). "There are only three in existence in the world, and the other two are in Chinese museums. It's very beautiful and very rare, which reflects my approach to the business." Other examples include a late Sui–early Tang-period ash-glazed jar (above left), a Persian Seljuk jar from the 12th to 13th centuries, a Shigaraki-style storage jar by Tsujimura Shiro, and bowls and pots by Otto and Gertrud Natzler, Lucie Rie and Hans Coper. By appointment only. Eric J. Zetterquist, 24 E. 81st St., Suite 5C, New York 10028; 212-988-3399.

United Styles



Interior designer and antiques dealer **William Foucault** loves the 19th century because, as he puts it, "that period reunites numerous revival styles—neo-Gothic, neo-Pompeian, neo-Egyptian." His Paris shop (left), located in a private Montparnasse *passage* once home to Modigliani, Braque, and Picasso companion Marie Vassilieff, represents the eclectic predilections of its owner.

Foucault learned a lot from his former employer Didier Aaron. Visitors come face to face with a life-size plaster Egyptian mummy patinated in bronze (made in France before 1800), the architectural drawings of Viollet-le-Duc, assorted furniture—such as a ca. 1800 French iron officer's bed and a pair of ca. 1845 oak neo-Gothic armchairs—and a bronze neo-Egyptian chandelier highlighted by dog heads supporting the candles. William Foucault, 21 avenue du Maine, 75015 Paris; 45-49-44-02.

Peerless Provenance



After decades of dealing in Georgian and early American silver, New York's **S. J. Shrubsole** has expanded into antique jewelry (right) whose provenance is as impeccable as the silver by Paul de Lamerie and Paul Storr. The star in the collection of some 400 jewels spanning the Georgian to Art Déco periods is a ca. 1860 Mughal-style pearl-and-ruby bangle bracelet made by Hunt and Roskell, Queen Victoria's jewelers. A brooch decorated with micromosaics came from the Vatican workshop, and an Art Nouveau choker incorporating stones indigenous to the U.S.—tourmalines from Maine, chrysoberyls from California and freshwater pearls from the Mississippi—was made by the prolific 19th-century American jewelers Marcus and Company.

The jewelry display hasn't dulled the luster of the silver department. Recently Shrubsole showed a set of 12 antique apostle spoons, one of only eight known sets in the world. A popular christening gift in Elizabethan times, the spoons were made in London in 1637 and still possess the original gilding at the end of the handle. Even though Georgian silver is Shrubsole's mainstay, lately the shop has been dealing in 16th-, 17th- and 19th-century Japanese, turn-of-the-century and Martele silver. S. J. Shrubsole, 104 E. 57th St., New York 10022; 212-753-8920.

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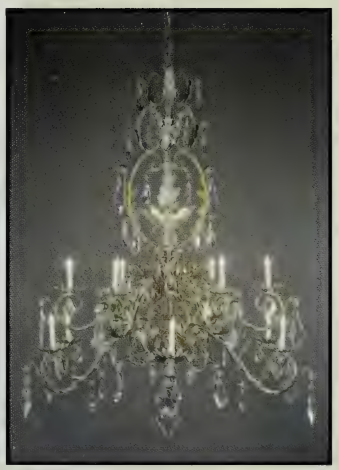
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In the Showrooms

Returns to formality and elegance have sparked several fabric houses into being particularly inventive with traditional materials and styles.

Edelman, the luxury leather showroom in the D&D Building where Teddy Edelman and her husband, Arthur, have treated leather as an upholstery and even drapery material for decades, is showing embossed leathers on which the design is stamped with the gauffrage technique of hot rollers. *Damask*, from the New Impressions Collection, has a paisley pattern of scrolls and formalized foliage imprinted on the leather, which comes in a range of pastels, including pearl gray. Continuing its adaptation of formal fabric forms, Edelman also has a Moiré Collection (right, below), in which suede has been stamped with a watermark design, producing the effect of moiré silk, and which comes in cafe au lait, black, white or gray. Another collection, called Lasting Impressions, has patterns that the Edelmans found in Italy. *1925* (right, above), a Cubist-inspired design with the energy of the Jazz Age, comes in bordeaux, green or brown, with a black edge to the print forming part of the image.


COURTESY EDELMAN

COURTESY EDELMAN

At **Pollack & Associates**, which is gaining an increasingly high reputation for its modernist woven fabrics, there is a drift toward the traditional in *Fantasia*, a jacquard with a locked pattern of fleurs-de-lis and Moorish brackets. Done in tones of bronze, lavender and gold, *Fantasia* shows a different pattern woven in each small division of the design.

Christopher Hyland has taken the theme of the British Raj and created a cotton print fabric called *Faiyum* (right, bottom). Maharajahs and British explorers on elephants, running messengers in loincloths, turbaned Sikhs playing trumpets and peacock-feather fans are depicted with the fine lines of a pen-and-ink drawing and colored in red, white, brown and gold on a slate-blue background.


COURTESY CHRISTOPHER HYLAND


COURTESY CHRISTOPHER HYLAND

At **Stroheim & Romann**, the large and diverse offerings include the Kensington Collection. *Spenser*, which is billed as a *faux*-toile, has Neoclassical garden pavilions complete with statuary, balustrades, arches, urns and broken columns, all planted in a Romantic wilderness of foliage and large blossoms. It comes in green, pink or blue with architectural elements in taupe and white. The complement to *Spenser* is a woven fabric in the Auberge Collection. With the subject of a true printed toile—French country scenes—*Le Moulin* (left, below) nonetheless has the thick, varied texture characteristic of woven fabrics. The scene of an old mill with its waterwheel, an arched bridge and trees with every leaf delineated is colored in classic toile tones—blue, red or black and white. Two other woven fabrics in the Auberge Collection are *Le Bouquet*, a bunch of roses in an oval wreath of ribbons on a striped and dotted wallpaperlike background, and *Limoges*, huge flowers in a damask design that have the three-dimensional quality of woodcut illustrations. Finally, at Stroheim & Romann, there is a very traditional and opulent imberline, a damask that includes woven stripes in the cloth. *Norwood Damask*, part of the Rialto Collection (left, above), casts a formal pattern of flower arrangements in urns bordered by festoons and swags of ribbons across broad stripes of red separated by narrower stripes of gold, peach, hunting green, red and black.


COURTESY CHRISTOPHER HYLAND

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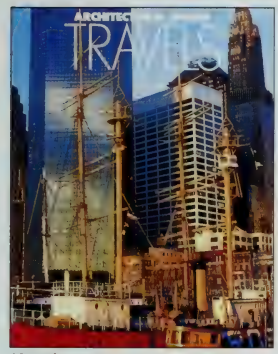
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Scenes from a Village

In the late 1970s George Jevremovic became interested in collecting antique Turkish rugs while he was teaching in Istanbul. He and his former wife, Neslihan (who continues as his partner), then started Woven Legends to commission handwoven rugs from village weavers in eastern Turkey, encouraging the use of natural dyes and yarns that the Jevremovics supplied. After several years of exporting rugs to Europe and the U.S., Jevremovic invited the village weavers to produce their own designs of scenes from their lives and surroundings. The result is **Azeri Folklife Carpets**. Approximately six by nine feet, the carpets (left) show everything from dancing villagers and duck ponds to caravans of camels, mothers holding babies, and fathers with backpacks. Some of the carpets have borders with traditional patterns from the area (Azeri means "of the Azerbaijan region"), while some have invented borders or none at all. The villagers' carpets have all the liveliness of the best primitive paintings. Jevremovic has written a book about the work titled *Azeri Folklife Carpets* (Woven Legends, $40). Azeri Folklife Carpets, Woven Legends, 4700 Wissahickon Ave., #106, Philadelphia, PA 19144; 215-849-8344.



COURTESY AZERI FOLKLIFE CARPETS

Pillows Reconsidered

Heraz was an antique carpet shop until Edward Sumpter and David Hartwright purchased it a year ago. The partners still sell some carpets, but mostly they stock antique pillows (right), which are stacked to the rafters of the tiny store. "They have wonderful pillows that are made from old textiles—Gothic, not just Aubussons—and they put the right antique fringe on them," say designers Peter and Linda Carlson. Sumpter and Hartwright carry 17th- to 19th-century textiles of all types: silk damasks, which can be used for draperies and upholstery; velvets; Aubussons for pillows; embroidery and petit point. In addition, they carry new and old trimmings and fringe. The pair also sell neo-Gothic-style needlework carpets with Victorian and French Empire designs. Heraz, 25 Motcomb St., London SW1 X8JU; 71-245-9497.



COURTESY HERAZ

Biedermeier Updated

The grandson of a Prussian cabinet-shop owner, **Dieter Kuhnert** lived in a house with "heavy" German turn-of-the-century walnut and oak furniture. He didn't like it at all. "I was fed up with too many curves, too many ornaments," Kuhnert says. Not surprisingly, then, when he chose a career as a furniture restorer in Berlin, he concentrated on Biedermeier. "I like the proportions of Biedermeier. It's plain, expressive furniture," says Kuhnert, who moved to San Francisco several years ago and established himself as a custom furniture maker.

Contributing to that "expressiveness" are veneers, which he buys from a German dealer or elsewhere in Europe. "I try to get the wildest, with the most knots—wood with character," he says. Books and museums help define the forms for Kuhnert, who copied a tall case clock from a picture of an 1810 Berlin model shown in a Biedermeier book. His repertoire includes a wood sofa with black leather cushions padding the high back and high arms (left), a lamp table with slightly curved legs and a lyreback chair with brass tacks around a leather seat, with a matching stool. Dieter Kuhnert, 415-822-3813.



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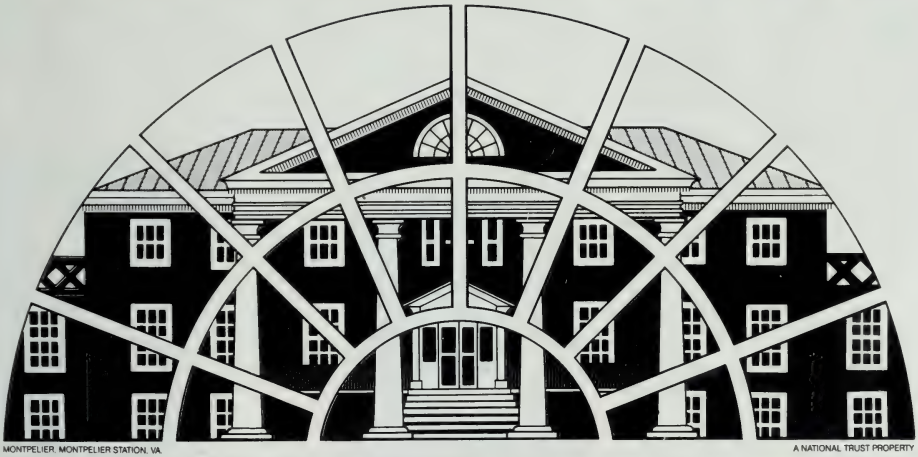
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Freeze Frame

Robert Burge, scion of Manhattan's Yale Burge, started his career not in the family antiques firm but in the photography department at the Museum of Modern Art. Now he has integrated that continuing interest with his involvement at Yale Burge by inserting a small gallery into the cavernous showrooms and calling it **Robert Burge/20th Century Photographs**. Among the photographers represented are John Woolf, who gilds black-and-white photographs of classical statuary and puts them in wide frames that he also gilds (right); Winston Link, who photographed the last steam trains in the 1950s as they thundered across the country; and Jan Staller, who photographed New York in stark nighttime moods. Burge also has a 1930s advertising series by Cecil Beaton and some of the lesser-known work of Robert Frank and David Maisel. Burge says he wants his inventory to be "fun, not too serious," and indeed, an antic spirit pervades the work. Among Yale Burge regulars who have been intrigued are Renny Saltzman and Mariette Hines-Gomez. Robert Burge/20th Century Photographs, 305 E. 63rd St., New York 10021; 212-838-4108.



COURTESY ROBERT BURGE

Shopping in Florence

"Mirella Piselli is *the* lady in Florence for 18th-century Venetian fabrics and velvets," Richard Hallberg says. "She has wonderful fragments for pillows and upholstery." Hallberg, who recently was in Italy shopping for a Tuscan-style house he and partner Barbara Wiseley are decorating in Los Angeles, also bought a Roman fragment and came close to purchasing some Gothic iron pieces at her shop, **Antichità Piselli**. But Piselli's primary business is Italian and a few French and Oriental textiles, some of which date from the 1200s. A tour through the shop reveals a 15th-century embroidered red velvet cape made for the marriage of Maximillian and Marie de Bourgogne and a 400-year-old lampas from an Italian palazzo. Antichità Piselli, Via Maggio 23 R, 50125 Florence; 055-239-8029.

Iron candlesticks and garden accessories are items of interest at the Florence shop of antiquarian **Paolo Romano**, Hallberg notes. Romano shuns any notion of having a specialty. "I go from Renaissance furniture to even 19th-century, mostly Italian, some Directoire, some painted furniture, consoles and mirrors. I don't like the banal." What he d[illegible]oe furniture, for its[illegible] hard to find. In h[illegible] century fragmen[illegible] while indoors are t[illegible] candlesticks and an [illegible] gilded- and chased-bron[illegible] with more than 40 candles. His two favorite pieces at the moment are a gilded and polychromed 18th-century Italian console (below) whose shallow top is balanced on scrolls and an early-18th-century Italian chest of drawers painted with landscapes of buildings and ruins among trees. Paolo Romano, Borgognissanti 20 R, 50123 Florence; 055-293-294.



SoHo Secret

Already one of New York's best-kept secrets and a favorite of architect Ted Porter, interior designer Robert Bray, party designer Robert Isabel and the Fendi family, **David & Co.** in SoHo is a cranny crammed with old mirrors, china, Venetian glass, American Arts and Crafts pottery, lamps and small tables presided over by David Stypmann. "I grew up in North Carolina, and I wanted to be an interior designer," he says. "But life intervened, and I didn't return to decorating concerns until I opened this shop when I was 49." Stypmann began his shop after years of haunting Manhattan flea markets, with a few side trips to Paris. The flea market connection accounts for such treasures as plain decorative wooden balls from Florence and a blue-and-white Staffordshire pitcher. He also has a wide variety of important American Arts and Crafts pottery and a set of wood-framed rope rocking chairs made by a small firm in North Carolina. David & Co., 192 Sixth Ave., New York 10013; 212-226-5717. □

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26/1 Merchants Street
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Pages 58–71:
Stan Topol & Associates
1100 Spring Street, Suite 400
Atlanta, Georgia 30309
404/885-9889

Adrian Cooper-Grigg
20 Dorset Square
London NW1 6QB, England
44-71-262-8446

Andrew Protheroe
20 Sinclair Road
London W14 0NH, England
44-71-602-9458

Pages 72–79:
Grover Dear
Archasia Hong Kong Ltd.
55 Queen's Road Central, Fourth Floor
Hong Kong
852-5-222411

Betty Garber
308 South Spalding Drive
Beverly Hills, California 90212
310/556-1553

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Savin Couëlle
Porto Cervo
07020 Sardinia, Italy
39-789-91-667

Pages 88–95:
Alexander and Cecilia McEwen
32 Ashcombe Street
London SW6, England

Pages 96–101:
Duarte Pinto Coelho
Plaza de la Paja 10
28005 Madrid, Spain
34-1-265-76-14

Pages 116–123:
Ian Athfield
P.O. Box 3364
Wellington, New Zealand
64-4-499 1727

Pages 124–129:
Antonio Carlos Bomfim de Vasconcellos
Rua Benedito Calixto, 109 Vidigal
Rio de Janeiro 22450, Brazil
55-21-3223359

Pages 130–137:
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9 quai Voltaire
75007 Paris, France
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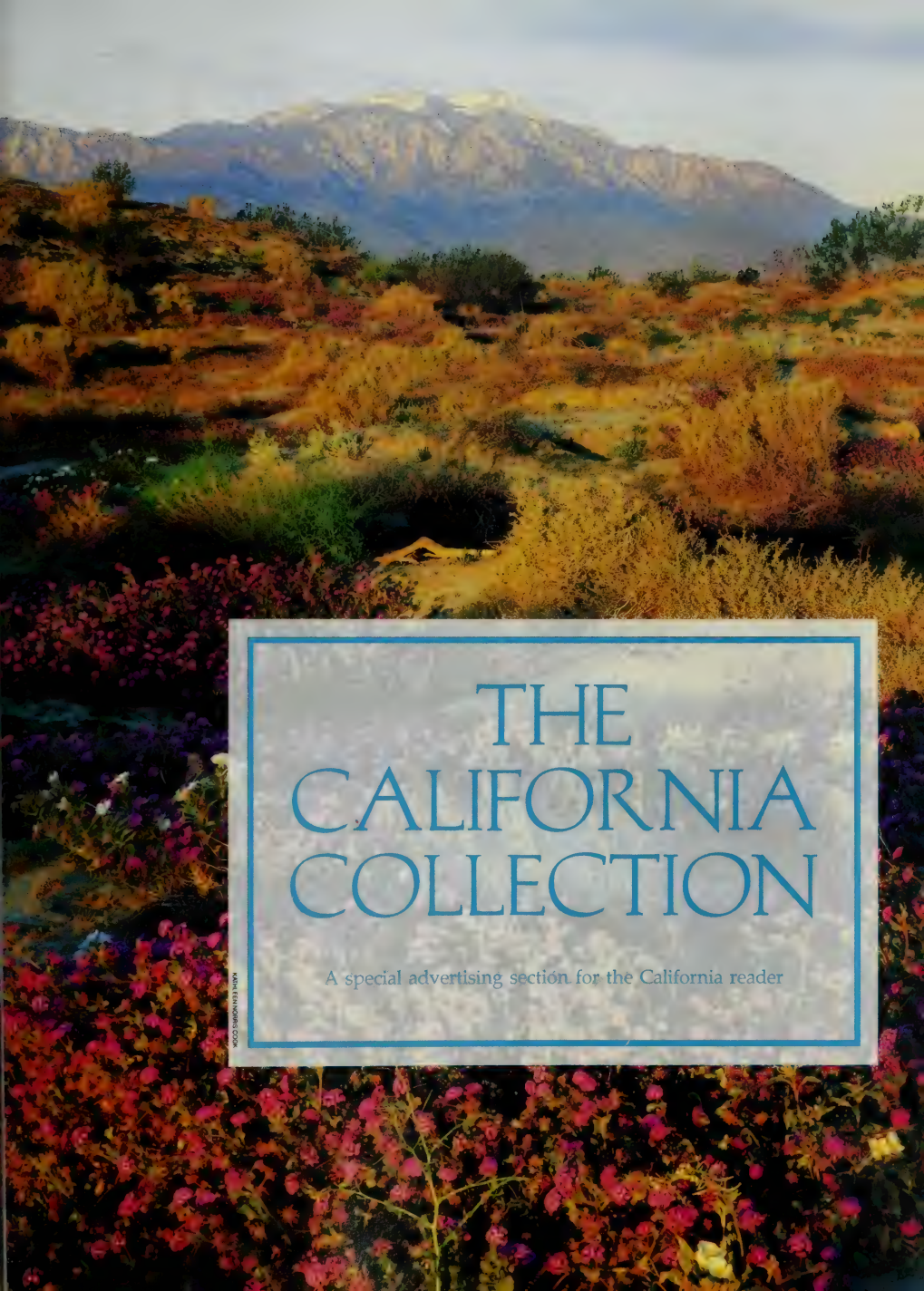
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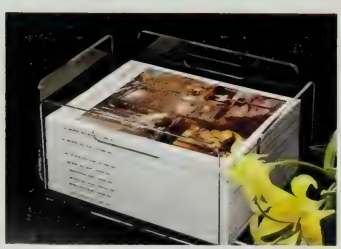
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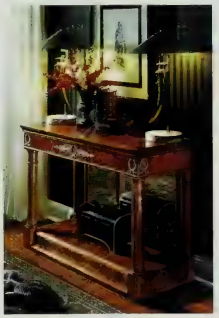
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COVER: A brass chandelier, large mirrors and mother-of-pearl-inlaid tables complete the interior of a new Shingle Style house in New Jersey. Architecture by Shope Reno Wharton Associates. Interior design by Thomas Britt and Malcolm McKinstrie II. Before photograph by Billy Cunningham. After photograph by Jaime Ardiles-Arce. See page 118.

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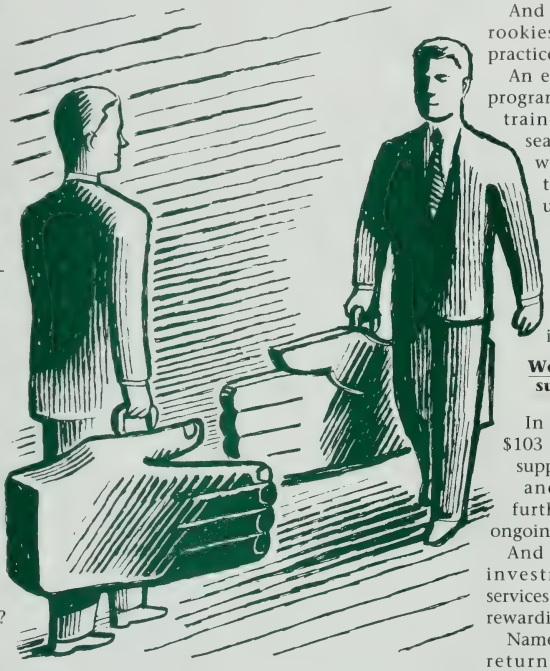
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VOLUME FIFTY/NUMBER TWO

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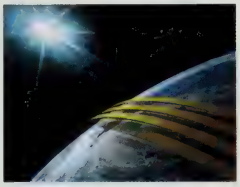
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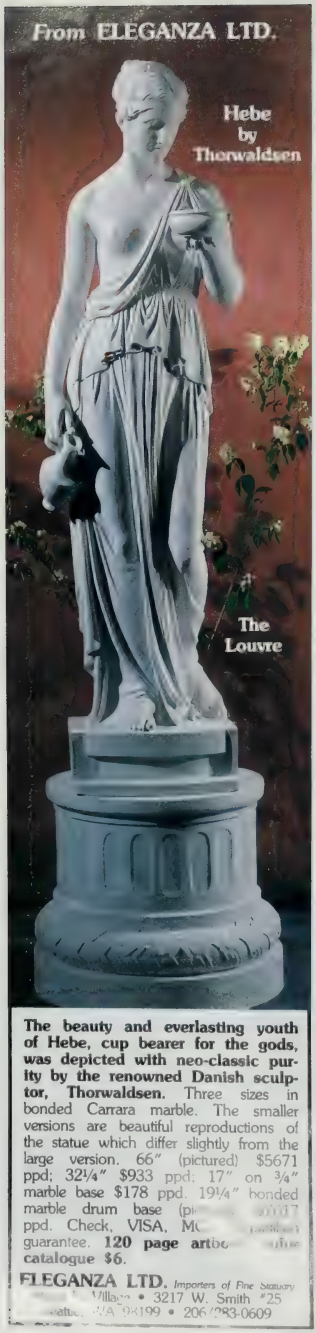
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

In the October and November 1992 issues of *Architectural Digest* you have outdone yourselves. These issues are so lovely that they could be considered art forms in themselves. Among your October features you had the Paris apartment of Diane Burn ("Period Impression on the Ile St.-Louis"), which is the epitome of what an apartment in Paris—or anywhere else—should be. You also had a beautiful residence by Alberto Pinto on the Left Bank of Paris ("Ancien Régime Echoes in Paris"). In the November issue, I was struck with the apartment of Clive Davis, designed by Robert Metzger, and the apartments of Anthony Ingrao ("Experiments in Style") and Bokara Legendre ("Blithe Spirit on Fifth"). You have perhaps the only magazine that can give so much joy to people while also giving them the chance to learn.

Madge A. Oliver
Sacramento, California

I attended the lecture series sponsored by *Architectural Digest* at the Smithsonian Institution in Washington, D.C., last April. Of the many lectures and seminars I have attended through the Smithsonian's Resident Associate Program, this was one of the very best. You brought substantive, current and entertaining information from top professionals to the audience. I was pleased to receive the October 1992 issue of your magazine, which recaptured the essence of the lecture series ("AD at the Smithsonian"). I am looking forward to your next visit to the Smithsonian. Thank you again for a superb program.

Rebecca R. Dyer
Arlington, Virginia

I am just back from my first trip to Portugal and was delighted to find in your October 1992 issue the wonderful shopping trip feature with Bunny Williams (AD Travels). The article and photographs confirm that Portugal is worth a second visit. Another surprise in that issue was the story "Queen Elizabeth's Private Realm." We just had her state visit here in Germany, so your introduction to her personal collection was particularly appropriate for me. I also enjoyed the story about Swedish painter Anders Zorn (Historic Houses). No sooner had I finished reading it than I came across notice of an exhibition including his work. Upon the inspiration of your magazine, I went to see the exhibit. Your October issue is a collector's item. I hope to see more international features.

Hildegard Hermann
Bonn, Germany

Your October 1992 article on Sol LeWitt's residence in Connecticut provided a rare glimpse into the private life of one of the world's most intriguing artists. Please continue to show artists' houses and to explore the relationship between art and interiors.

Stan Walsh
St. Louis, Missouri

While I appreciate the work of many artists, I don't necessarily want to see the insides of their houses. Sol LeWitt's hodgepodge of furniture and art didn't belong in your pages.

Rosa Pecci
Boston, Massachusetts

Thank you for your sensitive coverage of our ranch in your June 1992 issue ("Tranquillity Ranch in Montana"). However, please note that the interior design and renovation of our villa on St. Bart's were carried out by Pierre Monsaingeon, as coarchitect with Thomas L. Moore. Pierre Monsaingeon is a resident of St. Bart's and has designed and managed several projects for us.

Liz Claiborne
New York, New York

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HENRY ASCHE

With his controversial political themes and bold visual style, Oliver Stone is a provocative presence in Hollywood. Next month, Steven M. L. Aronson visits Stone and his family at their house in Santa Barbara, where the filmmaker reveals his surprising domestic side. "You have to understand that I'm one of those people who don't like Malibu because I feel I'm still in Los Angeles," says Stone. "And when I'm in Los Angeles it gets very hectic. But I do write there—I write everywhere. Santa Barbara's great for writing—absolutely quiet." The March issue also features our exclusive unveiling of the newly restored Peacock Room at the Freer Gallery in Washington, D.C. James McNeill Whistler's masterpiece has undergone a three-year conservation process to revive its original splendor. Opening to the public in May, the Peacock Room is once again "the most beautiful room in the world."

Paige Rense *Editor-in-Chief*


BILLY CUNNINGHAM

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Allan Shope
Bernard Wharton

An Architectural Alliance

"Shope Reno Wharton was recommended by friends," says the owner of a new Shingle Style residence in New Jersey designed by the architectural firm. "We'd thought about having an apartment in Manhattan, but it's not easy to live there anymore. Here, we feel we're in the country." "The clients were very open-minded," recalls architect Allan Shope. "They weren't too specific about the house's style, but the wife attended every meeting and was very involved in the planning." As for interior designer Thomas Britt, the wife had seen some of his work in a show house and decided to bring him into the project right from the blueprint stage. "When I do a project from the ground up, from top to bottom, it's very rewarding because everything, both inside and out, comes together," says Britt. *See page 118.*


MARK LEIBOWITZ

Mimi London
John di Monda

Pacific Heights Redux

"I bored everyone to death telling stories of how cold it can get in the city," says Mimi London, who with her associate John di Monda, was charged with restoring an Italianate Victorian [illegible] San Francisco. While the view [illegible] spectacular, it was the hous[illegible] that most excited the owner and the designers. "It's not a disciplined, tight sort of house," London says. "It's an oddball concoction," adds di Monda. "And the owner has a taste for exotica." Indian furnishings, often accompanied by an elephant motif, grace many of the rooms, most notably the garden room. "It all started with a pair of lamps that she found in an antiques shop," explains London. "It got very colonial in feeling. Then she heard that in India they play polo with elephants, and she had us looking for a print of polo-playing elephants. In fact, we're *still* looking, so if you see any, let us know!" *See page 128.*


HENRY LEUTWYLER

Juan Pablo Molyneux

Neoclassical Mandate in Manhattan

"Her only real specifications were that the design be classical, European and not Asian," says Juan Pablo Molyneux of a Japanese client with several residences in Tokyo, whose New York City penthouse he recently transformed. The apartment is in a newly built high rise, and though it had impressive views, it lacked any interesting architectural features. So the designer gave the space a European air, with moldings, Ionic columns, marble floors and English antiques. "Once she agreed to the plan, she stayed out of the process until everything was in place," he says. For Molyneux, the project was relatively simple compared with his current job, which has him orchestrating the work of seventy-eight people on a Park Avenue duplex. And its two-and-a-half-month deadline makes the penthouse's eight months seem almost leisurely. *See page 138.*

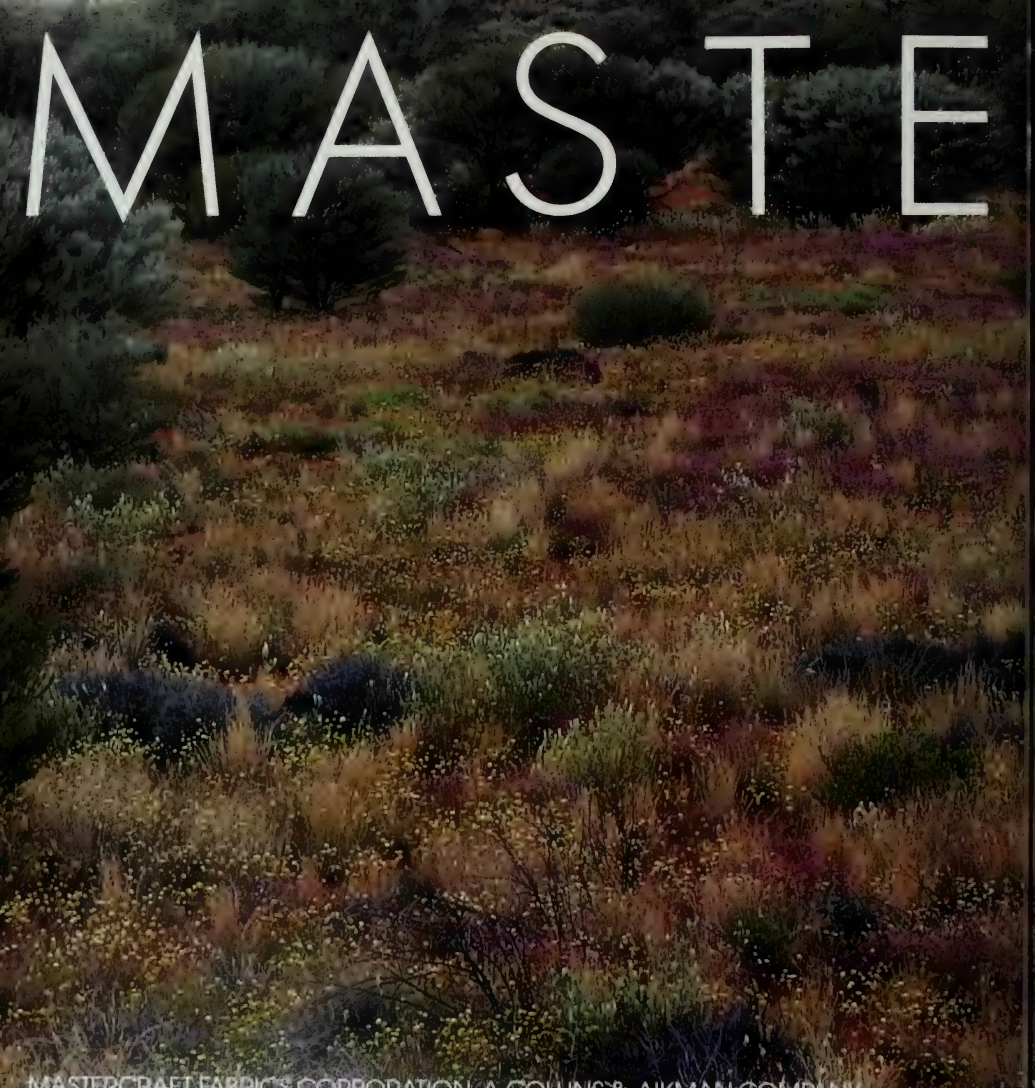
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continued from page 18



GEORGE HERMAN

Keith Irvine
Edwin Jackson

Queen Anne Revival for Washington, D.C.

"Eight months from floor plan to installation—that's about as fast as we can do a job these days. Most projects take about a year—a large one up to three." Keith Irvine is talking about a Georgetown residence that he and his assistant Edwin Jackson renovated for a couple who recently moved to Washington, D.C. The house was purchased in February, renovation began in March, and the interiors were completed in October. "With Irvine and Fleming, there's no trickling down," says Irvine of the final stages. "We send the owners away and install the art and furnishings all at once. In this case, Edwin and I went down on a Tuesday, by Wednesday we'd hung some of the pictures, by lunch on Thursday all the pictures were hung, and by Thursday afternoon I was twiddling my thumbs. I'm never present when the owners arrive," he adds. "It's a private moment. They have to feel it's their house, not yours." *See page 146.*



JAY HOLCA

John Cottrell

A Midwestern Heritage Restored in Indiana

"My interest in historic houses began when I was a kid," says John Cottrell, who is restoring an entire block in Attica, Indiana, including two nineteenth-century houses and a church that he is converting into museums. "Even then I could draw moldings. When I grew older I dated the daughter of an architect who lived in a fabulous Federal house. Through her I met other people who owned beautiful residences. There was one lady, for instance, who painted her woodwork raspberry and had blue-green wallpaper. That was a great influence on me. I was also always attracted to antiques, and I once worked for a dealer who would pay my wages with objects instead of money. My favorite antiques are early American furnishings—pieces with soul, that have been used and repaired. I'm transferring my excitement and love for these things to this venture. I've invested four years in it so far, and it's been one of the most personal projects I have ever done. Since I was born in Indiana, this is very emotional for me, and I'm truly committed." *See page 156.*



Bruce Gregga

New York Revision

"I wo[illegible]nary dat[illegible]ent kinds of projects, says C[illegible]hicago-b[illegible]d interior designer [illegible] wi[illegible]did a Manhattan apa[illegible]ple wh[illegible]ollect antiqu[illegible]rnish furniture a[illegible]ly nineteenth-century art. "Sometim[illegible] have to start completely from scratch and come up with something totally new, and sometimes I can easily work with what is already there and what the clients already own. In this case, we didn't have to do extensive remodeling, we just needed to pare down the rooms and create more wall space for the art. Some of the antiques they had worked, but the majority of pieces were bought in Europe specifically for the apartment. I went traveling with the residents, and we had a grand time visiting auction houses and antiques shops, as well as dining in wonderful restaurants. We became friends over the course of the project, and that's one of the best fringe benefits of what I do." *See page 164.*



ROMAS STASYSHYN

Geoffrey N. Bradfield

Northern Light for Rural Vermont

"We wanted to take a twentieth-century approach to redesigning a ski lodge—to give it a twist," says Geoffrey Bradfield of a vacation house in Vermont that he renovated with the late Jay Spectre. The 11,000-square-foot structure is dramatically situated on a hundred acres overlooking the Sugarbush ski area, but the designers felt the rooms needed to be opened up. "The house was very dark. The beams in what used to be the master bedroom were almost black," says Bradfield. To correct that, he had all the woodwork in the main rooms sandblasted and bleached. "Now the rooms have a much cleaner look," he notes. Motorized blinds concealed in the window frames provide welcome relief from the bright Vermont sunlight, or can be opened to the views. The house forms a distinct contrast to the clients' Toronto residence, which features French Impressionist art, Fabergé objects and silver. "In their Vermont house the owners have some exceptional folk objects displayed as art," says Bradfield. "There's also a collection of majolica, a pair of beaded stools from Cameroon and lamps adorned with animals that were inspired by Giacometti. It was all meant to be whimsical." *See page 172.*



Scott C. Lamb

A California Evolution

Although it underwent minimal reconstruction, a house Scott Lamb refurbished in Kentfield, California, presented a significant challenge. A turn-of-the-century farmhouse that had been redesigned several times—notably by Julia Morgan in 1904 and by Warren Callister eighty years later—it suffered from a serious lack of focus. "When I first saw it, it was as if nobody really lived there," says Lamb's assistant, Judith Greenberg. "That he could create such a light, inviting space is a small miracle." Set amid a wooded landscape north of San Francisco, it was an unusual project for Lamb, who is most often called upon to design more urban

continued on page 26


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The difference is Gaggenau



continued from page 22

spaces. Among his recent projects are Charlotte Mailliard and Mel Swig's contemporary San Francisco penthouse, a house in Atherton to be filled with European antiques and a Bay Area residence with the look of a New York town house. *See page 178.*

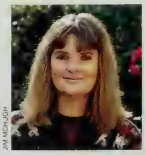


CAMERON RALPHSON

Anthony P. Browne

Sea Change in Georgetown

When interior designer Anthony P. Browne was asked by a couple to oversee the architectural detailing in their newly acquired Georgetown residence, he thought the project would end there. But as the renovation progressed on the house, which was built in 1815, Browne found himself planning the furnishings and fabrics as well. The house's various incarnations—from a residence to boarding schools to a residence again—had taken their toll. "It was so chopped up," Browne recalls. "And the kitchen was absolutely archaic. The floor was completely ruined—I was afraid to even walk in there." Pamela Heyne-Widell, the architect who worked with Browne, says, "It was olive drab and dark." So they opened up the nineteenth-century rooms at the rear of the house. "We moved walls to change the shape and size of the spaces," Browne explains. All the rooms were enhanced by new paint as well as decorative friezes and moldings, and the garden was completely redone. "It was really a labor of love," says the wife. *See page 186.*



JIM MCHUGH

Karin Blake

Fair Oaks Farm Reborn

"This is my retreat," says Karin Blake of Fair Oaks Farm, her eighteenth-century property on Martha's Vineyard. Though she is based in southern California and has designed interiors for clients who include Candice Bergen, Blythe Danner and Gene Wilder, Blake travels East in the summer for solitude. Transforming the farmhouse into a livable residence required extensive renovations—interior walls and a chimney were taken down, a lofty master bedroom was created, and French doors and windows were installed in the kitchen. "A lot of the windows didn't match. They'd been added over time," she says. "But I love old glass. I saved what I could and had it cut down to fit the new windows." Displayed throughout is Blake's collection of antique American furniture and folk art. "I think because of the pieces I'm attracted to, everything—the moldings, the architecture—is enhanced by the wide-plank floors. The beauty of them is that they're slightly crooked." *See page 194.* □



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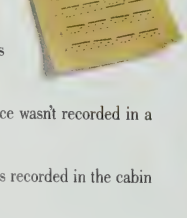
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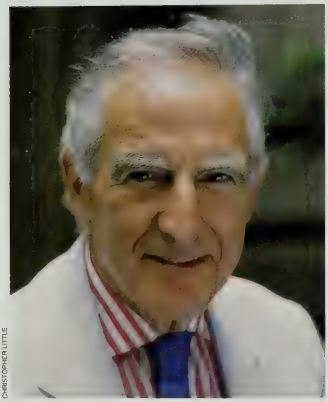
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BRENDAN GILL: THE REMODELING ITCH

Throughout History, Less Has Not Always Been More



CHRISTOPHER LITTLE

True remodelers are "born and not made," declares Brendan Gill (above). "I've redesigned houses from the 17th, 18th, 19th and 20th centuries," he says. "And I'm looking forward to tampering with one in the 21st."

CERTAIN WORDS of encouragement that I quote to people who are undertaking the anguish and delight of remodeling are borrowed from Edward Fitzgerald's translation of *The Rubáiyát of Omar Khayyám*. There the poet speaks of remolding what he calls the "Sorry Scheme of Things" into something "nearer to the Heart's Desire." In terms of architecture and interior design, the sorry scheme of things that we confront may be large or small, simple or complex; it can consist of a single unsatisfactory room or, more frequently, of an entire house newly bought or newly inherited, that for years has silently pleaded to be done over in a fashion worthy of it. If the remodeling are almost verse—a barn in the apartment high over Fifth cabin in a cleft of Big Sur—

one thing in common: the ability to provoke in their possessors the same irresistible itch to improve. And this itch survives undiminished even in those of us who have already experienced the complex sequence of events that lies between the first exhilarating hint of intention and the last, often long-postponed day of fulfillment.

I am inclined to believe that the true remodeler is born and not made. He or she is one of those persons who, upon entering any enclosed space for the first time, utter a sigh that may indicate approval or disapproval but in either case implies a need for change; however beautiful the space may be, assuredly it can be bettered. A certain drawing room in a house deep in the English countryside has been universally held to be one of the noblest of domestic interiors; nevertheless, on a visit to the room, we born remodelers may find that the furnishings are somewhat too small in scale, the draperies a bit scruffy from long use and the silver-framed photographs of family members, scattered on every available horizontal surface, greater in number than even the family's lofty social position can justify. In our mind's eye we bring in new furniture, hang new draperies and expunge a couple dozen likenesses of grandees and old. We then congratulate ourselves on having much improved the appearance of the room.

On another occasion, it may be that we observe hanging from the wall inside a gilded neo-Renaissance mansion designed by Stanford White the stuffed head of a moose; please (we beg our host, in an inaudible whisper), please let us pull down that moth-eaten moose and find a new home for it in the town dump.

As one might expect, architects tend to be high on any list of born remodelers. One of the earliest of this company is the emperor Hadrian (A.D. 76–138), who is given credit for designing the Pantheon and the Temple of Venus and Rome, and who laid out in the green hills near Tivoli an estate that has remained a model for elegant country living ever since. Year after year Hadrian kept fussing with the planning and replanning of his villa, which with its innumerable outbuildings covered something like four thousand acres. As he crisscrossed the length and breadth of the Roman Empire, from England in the north (where he built the great wall named for him) to Palestine in the east, Hadrian would write back to the small army of architects employed at the villa, urging them to carry out whatever expansions and refinements might have occurred to him in the course of his travels: baths, belvederes, fountains and temples, many of them so daring in style that they anticipated the Italian Baroque architecture of some fourteen centuries later.

The true remodeler is one of those persons who, upon entering any enclosed space for the first time, utter a sigh that may indicate approval or disapproval, but in either case implies a need for change.

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Photographer: David Challker

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of all material things:

the maker,

the means of making,

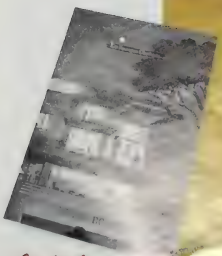
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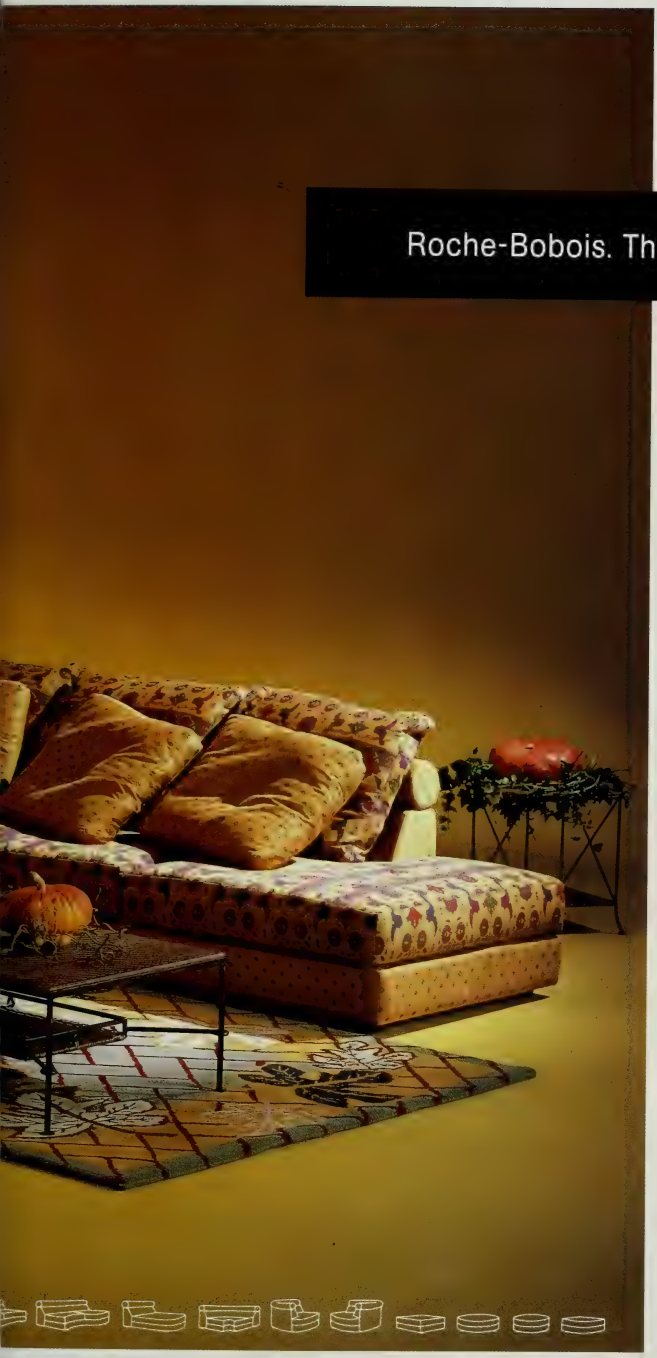


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Throughout History, Less Has Not Always Been More
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Thomas Jefferson was an admirer of Hadrian and, like him, an incessant tinkerer with his own country estate, perched in the Blue Ridge Mountains of Virginia. Jefferson called his villa Monticello, which Hadrian would have readily understood to mean "little mountain," and both the name and the pillared and porticoed style of the structure reveal how deeply Jefferson respected the ancient classical period—a period that he hoped the infant United States would emulate in all its public buildings. Jefferson had far more trouble erecting his single winsome pavilion on a mountaintop in the wilderness than Hadrian did in erecting his multiplicity of pavilions in the sunny meadows and vineyards near Rome. But the difficulty he found in constructing Monticello was a trifle compared to the difficulty he found—and the satisfaction he took—in continuously remodeling it for fifty-five years thereafter.

Monticello was a folly, and Jefferson, the most hospitable of men, learned that to be hospitable in a folly is no easy task. The house was hard to keep warm in winter, and in summer it was always running out of water. In old age, Jefferson, to escape the hordes of visitors bent upon greeting him at Monticello, set about building a retreat near Lynchburg, which he called Poplar Forest. He was still putting up walls and knocking them down at Monticello and Poplar Forest several years before his death in 1826.

The Father of Our Country was a gentleman architect and Jefferson's match as a dogged, year-in-and-year-out remodeler. When Washington inherited Mount Vernon it was a small farmhouse of no particular architectural distinction. Before the Revolution he kept expanding the house in imitation of British country houses that he admired [illegible] selves imitations [illegible] nals in far-off Ital[illegible] increase the stateliness [illegible] non, Washington join[illegible] of curved colonnades to a metrical outbuildings; with a mixture of paint and sand he caused its humble wood cladding to resemble blocks of stone. After the Revolution, Washington added a cupola (surmounted by a weathervane of his design, of a dove carrying the olive branch of peace) and an immense, two-story covered porch, which looks out over the Potomac and which the historian Roger Kennedy considers to be Washington's personal invention.

Frank Lloyd Wright was every bit as ardent and persistent a remodeler as Hadrian, Jefferson and Washington. Little by little and decade by decade, he turned a comparatively simple house on a hilltop in Spring Green, Wisconsin, into a vast country estate embracing thousands of acres. He called the house Taliesin, after a famous Welsh druid bard. In the 1930s he established a second Taliesin, on a similarly extensive scale, in the desert outside Scottsdale, Arizona. Unlike Hadrian, Jefferson and Washington, Wright had no slaves to do the hard physical labor of digging foundations, laying up masonry walls and framing timbered roofs. No matter!

The Father of Our Country was a dogged remodeler.

Instead, he created an ingenious system of disguised slavery, engaging a small army of disciples to put in long hours as laborers, field hands, house servants and draftsmen. Such was the force of his personality that these disciples *paid* Wright for the privilege of being at his beck and call. I used to visit Wright at one or another of the fall sins, and it was wonderful to behold the graciousness with which the old rascal-genius would accept the drudgery of his serfs.

[illegible] is a defect characteristic of [illegible] remodeler it is that he cannot [illegible] enough alone. He is

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A CONNECTICUT MAKE-OVER

Juan Montoya Invests a Mundane House with Rustic Character

By Jeffrey Simpson

"I HAVE AN AFFINITY for country houses," says New York designer Juan Montoya. "They have luxury and humor as well as a sense of permanence that's impossible to find in an apartment." Fresh from renovating and landscaping his own country residence in the Hudson River valley (see *Architectural Digest*, February 1988), Montoya was delighted to be taken along by old friends and clients Mortimor and Elaine Lazarus on their country house search.

"We had lived in the suburbs in Westchester County for thirty years, and my husband wanted to retire to Connecticut," says Elaine Lazarus. "Juan had done our New York apartment, so he was the person to call.

"The apartment has a completely urban look," she adds. "It's high tech and decorated in what I call Chanel colors: ivory and black. But Juan had used space so cleverly—making you feel you're experiencing several different kinds of rooms in what is really a small area—that I felt sure he'd be inventive about country living."

When the couple finally found a house, invention was indeed necessary. "It was very simple, with no particular architectural details to give it interest," says Montoya. "But it was set on three acres and had things I liked very much, such as floors made from old bricks, and barn siding used on the interior walls." Elaine Lazarus is more blunt. "Juan took a plain box-like structure and turned it into our dream house."

"My goal," says Montoya, "was to create a real country residence, not a glorified tract house with some extra land and trees around it." He began by reworking the door and window dimensions to bring in more light. In

continued on page 50



BEFORE PHOTOGRAPHY COURTESY JUAN MONTOYA



AFTER PHOTOGRAPHY BILLY CUNNINGHAM

LEFT: Montoya retained the library's barn siding and opened up the windows. BELOW: The designer in the library. Set on the sisal rug are a 19th-century fringed chair and a mahogany low table. Mohair on sofa from Brunschwig & Fils.

Juan Montoya emphasized natural materials in designing the Connecticut house of Mortimor and Elaine Lazarus. RIGHT: The entrance hall had few architectural details. BELOW: South American doors and a log banister enhance the space.





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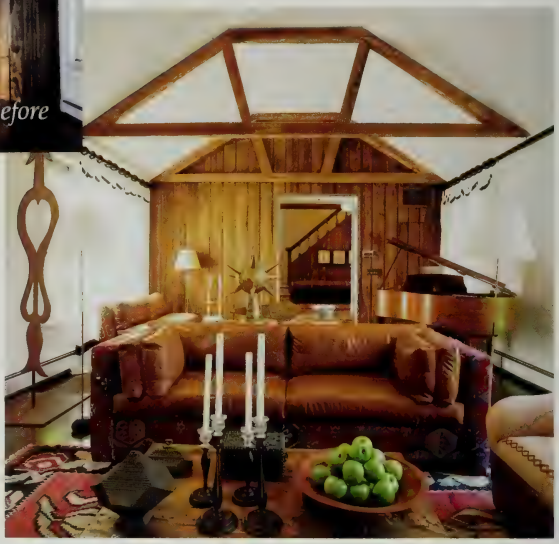
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Juan Montoya Invests a Mundane House with Rustic Character
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LEFT: The living room was a long space that Montoya envisioned as two distinct areas. BELOW: Highlighting the sitting area are a 1915 weathervane and an arrow sculpture by the designer. The sofas, which are covered in leather and kilims, were designed by Montoya.



the entrance hall, where there had only been a narrow door, he installed a pair of eighteenth-century paneled doors he had found in his native Colombia. He took out another door and fashioned a glassed-in cove that floods the hall with light. The space already had barn siding covering the walls, but he removed the banister on the staircase leading to the second floor and replaced it with a polished tree trunk to "roughen things up a bit," he says.

Montoya retained the windows in the living room, but he unified the space by hanging off-white draperies in a thin, open-weave fabric along the full length of two walls. "They admit light," he says, "but they also make each wall seem to be one expanse, not broken up by windows."



"I tried to integrate the outdoors and the indoors, using larger windows and a variety of finishes," says Montoya. LEFT: The dining room. BELOW: Pecky cypress paneling conceals a storage area, while the 18th-century French cabinet holds blue-and-white china. Cowtan & Tout cushion fabric.



In the library, he enlarged one window and added others, and in the shower of the master bath he designed a window that looks out over the pond on the property.

Taking his cue from the barn siding, Montoya incorporated a variety of woods along with other natural materials and textures, to heighten the country feeling. "I used leather, suede and kilims on the furniture and old woods whenever possible. These mean 'country' to me," he says.

Montoya concealed a storage area in the dining room behind pecky cypress paneling, and for the master bath he designed what he calls a

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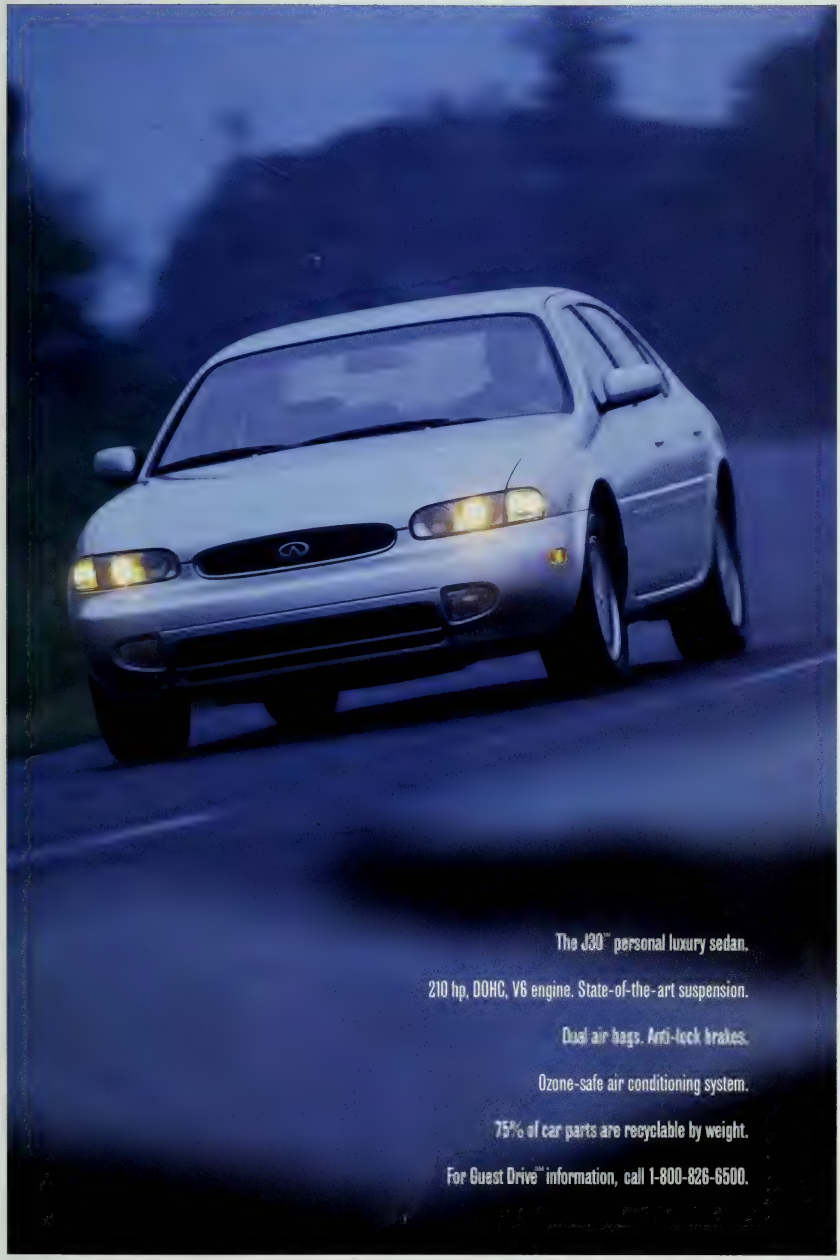

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Juan Montoya Invests a Mundane House with Rustic Character
continued from page 50

"yachtlike" space. The master suite required an extensive renovation, as Montoya turned three rooms into one with a bath that has separate dressing areas and walk-in closets. The bath features oak cabinets and floors, and walls paneled in burl maple. With the mirrors and marble sinks, the bath is a kaleidoscope of gleaming surfaces. "I had fun doing this suite, and I had fun throughout the house seeing how many different ways I could use wood," says Montoya, who maintains that designing a country house allows a spirit of playfulness.

To the clients, a country residence should be both functional and comfortable. "Our previous house was furnished with French and English antiques," says Elaine Lazarus. "It seemed like it was all done in silk, and my husband, who is a very patient man, hated it for thirty years. He wanted a house where he could put his feet up without breaking the footstool. Finally, he had a chance to express his wishes, and Juan translated them into what we have here."

Some of the pieces that, in Elaine Lazarus's words, "followed" them from their earlier life are an eighteenth-century country French cabinet and an early-nineteenth-century French sideboard. Although there are other antiques, such as a Gothic Revival armchair that Elaine Lazarus calls "a Juan piece," much of the furniture was designed by Montoya.

When the structural changes had been made and the light-filled interior rusticated with wood and softened with kilims and leather, the designer turned his attention to the exterior. "It was a bilious taupe with an orange roof when we first saw it," says Elaine Lazarus, "and it almost kept me from seeing its possibilities."

Today the house is painted a deep red with blue trim in the style of a New England saltbox. As Elaine Lazarus observes, "It looks like a traditional farmhouse seen through the eyes of a contemporary designer." □

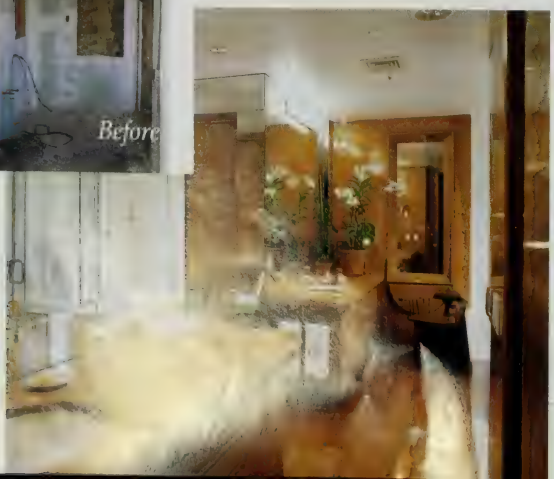
RIGHT: In the master bedroom, Montoya expanded the existing windows and installed an armoire. BELOW: A 19th-century Gothic Revival chair and a tole tray table provide dark accents to the otherwise pale room. The window seat fabric is from Brunschwig & Fils.





LEFT: Three small rooms were combined to create the master bath, which features walk-in closets and separate dressing areas. BELOW: Lacquered burl maple walls complement the oak cabinets and floors. Before the built-in vanity is a 19th-century Moroccan armchair.







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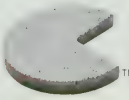


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ARCHITECTURE: REVERSE PSYCHOLOGY

A Modern Long Island Beach House Returns to the Shingle Style

By Suzanne Stephens



PHOTOGRAPHY GEOFFREY GROSS

ABOVE: "It was a modern house essentially purchased for its waterfront location," says architect Robert Lund of the eastern Long Island residence he transformed into a Shingle Style beach house. BELOW: The roofline was reconfigured, with two flanking hipped roofs connected at the center by a transverse gable.

MODERN ARCHITECTURE has not always been kind to the natural landscape of eastern Long Island. Some of the less successful houses of recent years are little more than contorted extravaganzas of angles and planes jutting up among the potato fields and the sandy dunes stretching along the oceanfront.

Architects and designers familiar with the area have been trying to rectify the situation, often by returning to the Shingle Style cottages and farmhouses that characterized the area before World War II. Robert Lund, an architect with offices in Wainscott, Long Island, and Minneapolis, and Keller Donovan, a New York interior designer, have shown just how radical the reintroduction of the Shingle Style vernacular can be. The two recently took a modern house, designed in the early 1970s, and dramatically transformed it into a traditional one.

Today, cedar-shingled gabled and hipped roofs appear where fiberglass-covered single-pitched sheds used to rise. Gray cedar shingles sheathe the exterior walls instead of starkly white-painted flat wood siding. Gone are the oddly shaped windows and skylights rimmed with aluminum. In their place are regularly shaped and round windows framed in wood. The furnishings—comfortable, large-scale pieces such as wicker chairs and modular sofas—convey a casual, contemporary feeling, fitting in







LEFT: While the footprint remained the same, the exterior was completely changed. Eliminating the slanted rooflines allowed for two more bedrooms, a study and four new baths. ABOVE: New windows and dormers, stained cedar siding shingles and decking, as well as painted trim, give the house a sense of tradition. "I spent my childhood in houses like this," says interior designer Keller Donovan, who first recruited Lund for the project.

continued on page 64

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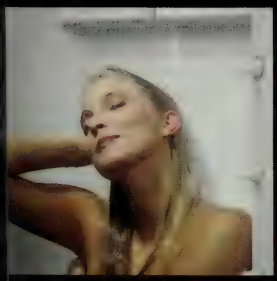


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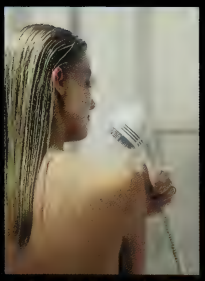
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A Modern Long Island Beach House Returns to the Shingle Style
continued from page 60





ABOVE LEFT: "The original first-floor deck was less than desirable because of its solid handrail and six-foot width," notes Lund. ABOVE RIGHT: "The transition between the formal front and more playful rear of the house is evident along the east elevation as the covered porch 'erodes' to a trellised deck," the architect says. "Every room in the house opens onto a porch or deck."





ABOVE LEFT AND ABOVE RIGHT: Lund redesigned the outdoor spaces, narrowing walkways and constructing bowed decks with seating areas. The chimney was rounded and clad in Westchester granite. "The house serves as a weekend center for the family, and it has a true summer feeling," he says. "It's [illegible] hat I imagine when I think of going to the beach," adds Donovan.

with the summer-cottage atmosphere.

Gone too are the open linear decks that girded the exterior. Now sheltering porches with bowed projections, wood columns and balustrades provide outdoor gathering places. "The disturbing thing," says the architect, laughing, "is that when some people see my photographs of the house, they immediately assume I took a Shingle Style house and turned it into a modern one, instead of the other way around."

The opportunity to effect this startling change occurred when a couple whose children were grown bought the house, which they found architecturally uninteresting. But the site itself was a small peninsula with expansive views of the water to the east, west and north. The couple turned to Keller Donovan for help in making the house more appealing. "I showed Keller a photo of the sort of place I had in mind," the wife says. While it was Donovan's fifth interior for the owners and their family, this assignment was different. "The property was superb," he says, "but the house looked as if it had landed from outer space. We wanted a classic beach house that functioned for today. That meant a few big rooms rather than many tiny rooms."

Since Robert Lund had been the architect for a number of houses in the area, Donovan contacted him about drawing up a concept for this one. Ironically, Donovan and Lund had just renovated a modernist house in the area—but had kept it modern. "Still, I could see he knew how to put things together," says Donovan.

There was only one problem. Owing to current environmental regulations, all changes and additions had to be made within the actual footprint of the original house. "Anything that was taken off would be permanently lost," says Lund. "And any new construction on another part of the site would have to be set back seventy-five feet from the wetlands' edge. If the house stayed where it was, I could

continued on page 68





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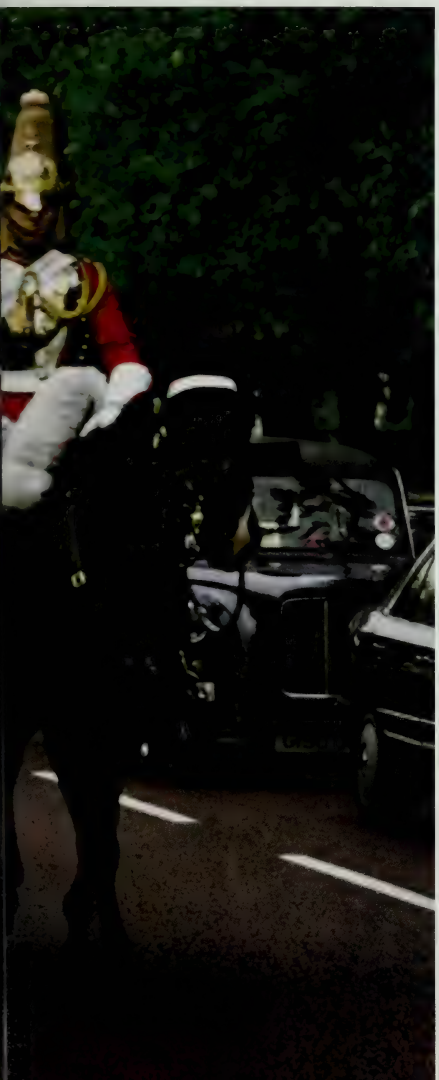
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A Modern Long Island Beach House Returns to the Shingle Style
continued from page 64



COURTESY T. NEILL DONOVAN

ABOVE: "The inside was about as ordinary as you could get, and the spectacular views were largely ignored," Donovan points out. In the living/dining room, he and Lund decided to give prominence to the fireplace by raising it, enlarging it and building up the hearth.





ABOVE LEFT: A new ceiling was created, windows were expanded and sliding glass doors were put in; then the living/dining room was ready for ash flooring to be installed. ABOVE RIGHT: "We wanted a calm interior—not overly decorated—with a lot of seating areas," says Donovan. The hearth is glazed terra-cotta, and the driftwood used as a mantel was found on the beach. Henry Calvin sofa fabric.

at least play with the massing." Lund noted that the layout lent itself to the symmetrical design typical of traditional Shingle Style houses. "The way I first sketched it was exactly the way it was built," he adds. "The owners said, 'When can we start?' "

Essentially, the couple needed to add some extra bedrooms and baths for their ti[illegible] married children and four grandchildren. Lund found that by filling in the roofline, he could convert the five-bedroom house into a seven-bedroom one, with a study and four new baths.

One of the bed[illegible] as an office for the [illegible]

under the ridge of the transverse-gabled roof. Because of the additional bedrooms upstairs, the ceilings of the first-floor rooms are now flat instead of pitched. But that was the most significant spatial reconfiguration.

"Generally, we kept the layout much the same as it was," Lund says. "The dining and living areas are still at the back of the house with a view of the water." The front of the house overlooks the swimming pool, as it always has. But as Donovan points out, "Originally you had to walk straight through the house before you got to the living and dining areas at the back. We opened up the bedroom to the right of the entrance and made it into a study with a bar and television. Since it faces the pool, it's great for those who want to be out of the sun but still near the action."

Another interior alteration involved enlarging the kitchen by moving the utility room. "The wife is a terrific cook and loves to entertain," says Lund. "The new kitchen is designed [illegible] onto the dining area, so it too has a water view. We tried to keep the modern sense of unobstructed space that worked in the former house."

The outdoor areas were planned to take advantage of the ocean views. Yet some artful maneuvering was required to gain extra footage for seating areas on the porch. The deck that originally bound the house was about six feet wide, expanding to twelve feet at the rear. "It was really a passageway, and that was all that was allowed," Lund notes. So he shaved it down to a four-foot width in one place to apply the square footage to bowed projections in other parts of the porch. In another design strategy, he turned the roofs of the porch into pergolas as one moves toward the back of the house. "The porch sort of dissolves as it goes from the formality of the front to the more playful quality of the back," Lund says.

On the second floor, he designed a gazebo and deck on part of the roof next to the master bedroom. The bedroom, which occupies the western side of the house, now has an unobstructed view to the east and west. The other bedrooms on the second floor also have their own terraces. "We planned it so there would be lots of private spaces where members of

continued on page 70

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Reverse Psychology
continued from page 68

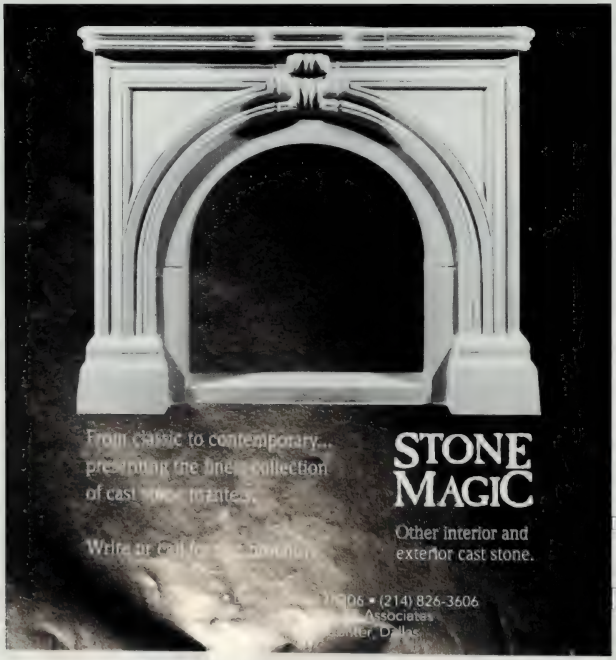
the family could be alone, as well as places, such as the living and dining areas and the study, where they would be able to congregate," says Donovan. "It makes the house function so well," says the wife. "We marvel at how many people can be in the house for long periods of time and not feel cramped."

Sticking with the original layout did not mean skimping on basic renovation measures. Some leaks had developed, and if that wasn't enough, a fire broke out during the remodeling. The result is that the house now has new walls and floors as well as ceilings. But to the owners and to casual observers, it does not seem new. Not only could the architecture easily fool the passerby, but the landscaping, by John Woodstock III, which includes black pines and Russian olive trees planted in earth berms, along with various wild grasses and beach roses, gives the residence an established sense of decorum. "There is nothing raw about it," says Donovan. "The house has gotten such rave reviews," says the wife, "that nothing modern has gone up in the neighborhood since. Everybody has been returning to a more traditional architecture."

Some artful maneuvering was required to gain footage on the porch.

Now Robert Lund has an even more daunting renovation and expansion job elsewhere on eastern Long Island. Last summer he was chosen to be the architect for the East Hampton airport. The design of the airport has been a very sensitive issue for local residents, who had rejected a modernist scheme that resulted from an earlier competition. The town now awaits Lund's design for an airport that embodies the community's perception of itself and its architectural heritage. Fortunately, he has some valuable experience to guide him. □





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Penny Drue Baird Brings European Detail to a Manhattan Loft

By Ellen Stern



"Although we wanted our residence to be European in feeling, we definitely wanted to have a SoHo loft and not just a Park Avenue apartment downtown," says Penny Drue Baird (left, with her husband and sons Alexander, Jamie, Adam and Arie and the family dog, Honey).

BELOW: "It was formerly a factory," explains Baird. "When I first saw the place it had exterior walls, some flooring and not much else. I thought we'd put in a lot of heavy moldings and strong architectural details, but as the project progressed we decided to keep the stark elegance inherent in a loft space."





"'COME DOWN HERE and look at this space,' he told me, so I went. And when I saw it—all black soot, missing floorboards, broken windows, wires hanging down, no ceilings—I thought to myself, Well, it's an exciting project, but I don't care that much. *I'm* not going to live there."

Wrong.

That was then, and this is now. Having pulled a rabbit from a hat—or a chef d'oeuvre from an artist's loft in a Manhattan factory building—Penny Drue Baird does indeed live there. Hired by a real estate developer to design his residence in one of his SoHo buildings, she made the space so livable—and, apparently, so lovable—that she became his wife.

New Yorkers both, they've lived uptown and down, moved and shaken, been around the block. They know what they like and knew what they wanted. "We love Europe," says Baird. "It's more charming, more fun-loving, more sincere, with a greater emphasis on beauty and elegance—and we wanted to feel all of those things in our house. My intention was to create a space that would be as European as possible and as unlike New York as possible."

And so she has. With its view of St. Michael's Chapel and Old St. Patrick's Cathedral, and its proximity to the pasta and pastry joints of Little Italy, the residence is dazzling in its unpredictability. Walk in from the street, expecting more shab, and you're in a tidy green lobby. Exit the

LEFT: "We like to entertain, and often," says Baird, "and so we set aside a very large space for our living room. We put in a fireplace to underscore the traditional atmosphere that we sought." The "draperies" are trompe l'oeil. Sotheby's Louis XV painted and parcel-gilt mantel clock. Gilt-bronze sconces are from Nesle.

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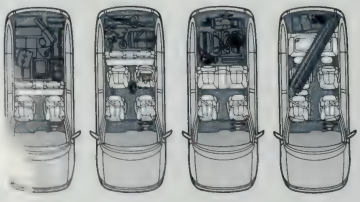


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Penny Drue Baird Brings European Detail to a Manhattan Loft
continued from page 74



LEFT: "The long colonnade is a common area and unifying element between the different rooms," says Baird. "It separates them so we don't need expected barriers like walls. We installed a tumbled-marble floor that works with the look of the living and dining rooms' parquetry yet balances their Aubusson rugs and columns." BELOW: Cabinets in the Louis XVI style were built into a living room wall. Aubusson rug from Stark. Clarence House fabrics for tapestry pillows, sofa and chairs at left.





LEFT: "My husband and I travel a great deal and love to find romantic and surprising places to stay," says Baird. "Our bedroom was designed with that kind of specialness and European graciousness in mind." The wing chair is from Brunschwig & Fils. Marvin Alexander framed French barometer between windows. Velvet drapery fabric by Ralph Lauren.

elevator on the fourth floor, open the door, and you're in France.

It could just as well have been England. "Some designers only do one kind of look," Baird points out. "I do many kinds." But perhaps [illegible] she travels in Franc[illegible] (and was—despit[illegible] the flu—married o[illegible] in a private Parisian s[illegible] lowed by a reception at th[illegible]

ner at La Tour d'Argent and a fireworks display over the Seine), France was triumphant in the end.

What style, exactly? "My pet name for it is Louis XV French farmhouse, but not really. I think you could find [illegible] furnishings in a small rural [illegible]ateau in Burgundy, and the town would have one church, one char[illegible]erie and one boucherie. It's not [illegible] the typical American conception of country French, which is more a farmhouse in Normandy. So the farmhouse notion may just be a silly idea of mine."

Although she had decorated a few Park Avenue apartments in addition to summer houses in the Hamptons, this was Penny Baird's biggest challenge. Surely it was daunting. "Not at all," she declares. "I just took it in my stride"—and took a year to do it, along with finishing a doctorate in child psychology, being a single mother and overseeing several other projects for her firm, Dessins.

She says she has trouble remembering any problems. "This was an opportunity to create something from scratch, where I could control everything," she explains. "We knew we

continued on page 82

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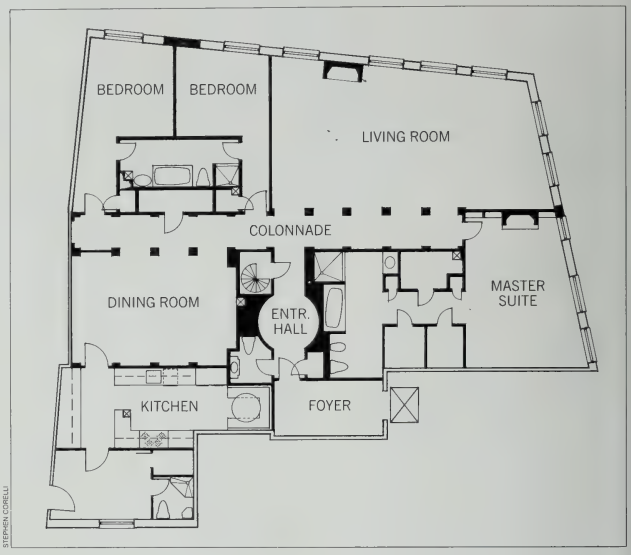
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Penny Drue Baird Brings European Detail to a Manhattan Loft

continued from page 78

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STEPHEN CORELLI

wanted large rooms, and we had the luxury of allocating space where we needed it. The project was doubly unproblematic because my husband owned the building."

What other people might consider problems—the walls that were erected, the eleven-foot-high ceilings that were brought down, the Thermopane windows and aluminum frames that were put in, the two gas-fired boilers that were installed in the laundry room for self-contained heating and hot water, the air conditioner that was mounted on the roof to avoid sacrificing window space, the wiring for electricity, telephone and cable television—were merely, Baird maintains, inevitable components of the loft-fixing game.

There were a few inconveniences, nonetheless. For one thing, the building is a trapezoid, and none of the perimeter walls are at right angles. That meant that once the space was divided into individual rooms, the original floors could not simply be refinished; they had to be replaced. "It was confusing to the eye," says Baird. "The floorboards were running off at an angle to the walls." The entrance hall and the colonnade were then floored in tumbled marble, the kitchen in white marble, the master bath in granite, the boys' rooms in sisal, the master bedroom in carpeting and the living room and dining room in parquetry. "I wanted the parquetry to look old and corroded," she adds.

Yet another obstacle was the eight columns standing in the middle of the space. Two were eliminated and the rest incorporated into the design. One became part of a [illegible] jutting out from the dining room and joined the colonnade. room and master bedr to incorporate these t

Now they dwell in metropolitan splendor where once there was no water, no telephone, no heat and no elevator to their floor.

in fact, the entire apartment had to be shifted six inches from the original floor plan.

The living room is dramatized by six oversize windows that came with the place; they are now graced by trompe-l'oeil draperies that were painted by Kathryn Bloss, with tassels done by Claire Mosley. Baird loves draperies, but she says, "If I put real ones here, they'd cover the windows and the view—and we'd be on Park Avenue. I didn't *want* to make a Park Avenue apartment in SoHo." She planted a mammoth fireplace on the north wall, where there was a generous space between two windows; the chimney travels up through the fifth and sixth floors to the roof. (When wn the building, such maneu- s are not a problem).

lace in the bedroom is directly opposite the four-poster, which is, as she puts it, "encased in fabric, like in a European hotel when you know you've got the good room." It was built from pieces of applied molding. The fire door, situated next to the bed, which she felt safer keeping than closing, is camouflaged by a grouping of dog paintings hung on and above it.

Someday, she hopes, the family will live in France. Her husband's fantasy is to "have a vineyard and be a gentleman intellectual." Hers is to decorate small hotels. But for now, they dwell in metropolitan splendor where once there was no water, no telephone, no heat and no elevator to their floor.

"For me, so many things in decorating are contrived," says Penny Drue Baird. "But this is *real*. Authentic. A natural setting. I've been in a lot of lofts. But never in anything like this." □



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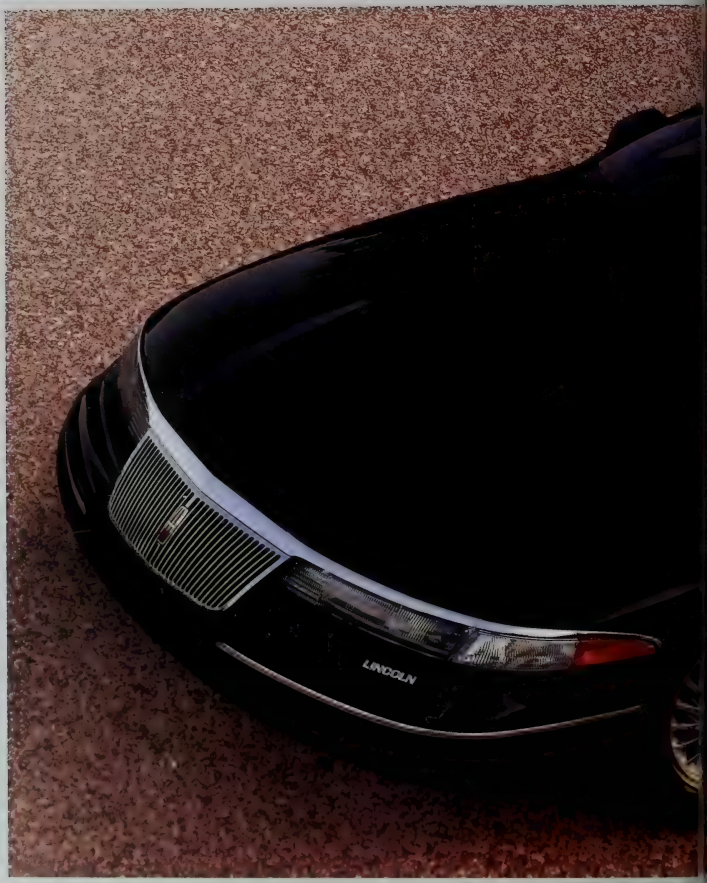
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Wisconsin's Seth Peterson Cottage Is Reclaimed from Neglect

By Brendan Gill



EIFLER & ASSOCIATES

ABOVE: "The house was in truly dreadful shape," recalls architect John Eifler, who was responsible for restoring a 1958 Frank Lloyd Wright cottage at Mirror Lake, Wisconsin.



AFTER PHOTOGRAPHY TOM VEDLIK

RIGHT: The sandstone, glass and wood cottage—one of Wright's last designs and smallest residences—embodies the essence of his architecture in a diminutive 900 square feet.

IN FOLKLORE, we often read of a person who, having wished for something far beyond his ordinary expectations, is granted his wish and then discovers that the consequences are very different from what he had intended. Well over thirty years ago, a young man named Seth Peterson, living in Black Earth, Wisconsin, longed to be granted a certain favor by a world-famous old man named Frank Lloyd Wright, who lived in nearby Spring Green. Peterson had worshiped the architect from childhood and had contrived to strike up a friendship with him. The favor he sought was that Wright design a little cottage for him, which he would build on a wooded bluff overlooking Mirror Lake. This secluded body of water lies forty-odd miles north of Spring Green, in south-central Wisconsin, and is the chief feature of the state park that bears its name. Reluctantly, the old man consented. Two years later, both Wright and Peterson were dead and the little cottage stood forlorn and unfinished on the bluff. Today the cottage has become a model of successful historic preservation. Its story encompasses years of misery and neglect but provides, like the folk stories it resembles, the indispensable boon of a happy ending.

It was assumed that the cottage would be razed.



BELOW: The original presentation drawing illustrates Wright's basic concept of shelter: a habitable work of art that meshes with nature. He designed the stonework to resemble the horizontal strata of sedimentary sandstone.

By all accounts, Seth Peterson was

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Wisconsin's Seth Peterson Cottage Is Reclaimed from Neglect
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RIGHT: The soaring cantilevered shed roof, a Wright signature element, frames the views to the west and south and establishes a monumentality that belies the structure's small size.



BELOW: "Vandals considered this something of a park shelter—a layover place for them," says John Eifler. Neglect and weather damage also contributed to the state of disrepair.



EIFLER & ASSOCIATES

an exceptionally attractive boy. Although he was somewhat self-conscious about his slight stature, he did well at school, manifested a gift for music and was popular with his classmates. In his teens, he chose Wright as his hero and would lead friends on pilgrimages to Oak Park, to visit Wright's early home and studio there and to study the many examples of his handiwork in that sedate Chicago suburb. Instead of going to college,

An almost complete rebuilding would be required.

Peterson enlisted in the army, where he was trained as a computer programmer. On completing his army service, he hoped to be accepted as an apprentice at Wright's home and school at Taliesin, on the outskirts of Spring Green, but Taliesin was then at the high point of its popularity, and Peterson's credentials, aside from his ardor, were thought too meager to justify admitting him. Instead, he got a job as a computer programmer in the Wisconsin Department of Motor Vehicles, in Madison, and made a practice of dropping in frequently at Taliesin, where he came to know Mr. and Mrs. Wright; Wright's secretary, Eugene Masselink; and other longtime members of the staff.



MARK CLIFTON

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RIGHT: "We dea... copy Wright," Eifler ... dining and lounge chairs ... work in this house." Falsic...



continued on page 95



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Wisconsin's Seth Peterson Cottage Is Reclaimed from Neglect
continued from page 92



ABOVE: Although great care was taken to preserve Wright's specifications, a new air pipe for the fireplace, double-glazed windows and a ceiling recess were added for insulation.

RIGHT: The only applied decoration in the interior—a frieze of stylized pine trees cut from plywood—sets off the window wall and is reminiscent of Wright's earliest leaded-glass designs.

Like Wright himself and perhaps in imitation of him, Peterson even in his early twenties possessed a certain air of grandiosity. He once lured his sister Carolyn into accompanying him to Taliesin on the strength of his promise that he would introduce her to Wright. Carolyn suspected her brother of idle boasting, but when they arrived at Taliesin, Masselink greeted him with a "Why, hello, Seth, Mr. Wright will be delighted to see you!" and out of his office came the great man to shake Seth's hand and bow low in greeting to Carolyn. Wright at ninety was busy with a score of the greatest commissions of his career—among them, the Guggenheim Museum, Beth Sholom Synagogue, a complex in Baghdad, the Marin County Civic Center—but the twenty-two-year-old Peterson persisted in his obsession; he kept begging Wright for his cottage and Wright understandably kept saying no. Finally Peterson outwitted his hero. He presented him with a check for a thousand dollars, as a down payment on Wright's eventual fee. In his usual fashion, Wright was short of money and cashed the check, obliging him to take the job.

As was to be expected, the commission for the cottage was handed over to a couple of veteran Wright designers, John Howe and Tom Casey. What they provided for Peterson was a pleasing variation on a number of Wright's tried-and-true Usonian houses—a jaunty rectangular box with fortresslike walls of tan-colored Wisconsin sandstone supporting a steeply pitched roof, set on a slab of flagstones embedded in concrete. Measuring less than 900 square feet in area, the interior of the cottage consisted of a combined living area, dining area and kitchen, a bedroom and a tiny bathroom. The heart of the cottage was one of those immense Wright fireplaces that Cro-Magnon man would have been content to crouch at. A portion of the living area was low-ceilinged and windowless, like a cave; another portion was all windows, inviting the sun and offering a panoramic view of lake, woods and sky. William Wesley Peters, the architect's son-in-law and closest associate, said of the cottage that it had more architecture per square foot than any other structure that had ever emerged from the drafting rooms at Taliesin.

It was estimated that the cottage would cost about twenty thousand dollars—an enormous sum to Peterson, though one that left him seemingly undaunted. Work was begun on the cottage in early 1959, with Peterson himself often helping out on the construction. In April of that year Wright died, a few months short of his ninety-second birthday and before he had managed to make a long-promised visit to the site. By the spring of 1960, things were going badly for Peterson. He had been engaged to be married, and the engagement was broken off; meanwhile, the cottage was costing far more than



It was said to have more architecture per square foot than any other Taliesin structure.

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Wisconsin's Seth Peterson Cottage Is Reclaimed from Neglect
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had been anticipated. (When had the cost of any Wright project not radically outrun the initial estimate?) In what struck all his friends as a totally uncharacteristic act of violence, Peterson died by his own hand, in his parents' house in Black Earth, at the age of twenty-three.

The poor little unfinished cottage was put up for sale. Its new owners completed it more or less according to plan and even went so far as to ask the Taliesin Fellowship to design an addition that would have tripled or quadrupled its size. Nothing came of the proposal, and a few years later the state Department of Natural Resources, in the course of expanding Mirror Lake State Park, took over the property. It was assumed that the cottage would be razed, as other cottages along the lake had been, but the state was persuaded that a Wright house deserved a fate better than mere mindless demolition. Years passed without a decision being reached as to what that fate should be; meanwhile, the cottage suffered the usual consequences of abandonment: Windows were smashed in, the shingled roof began to rot away, vagrants and small creatures found shelter there.

"How lucky we are to have brought a Wright work back from ruin."

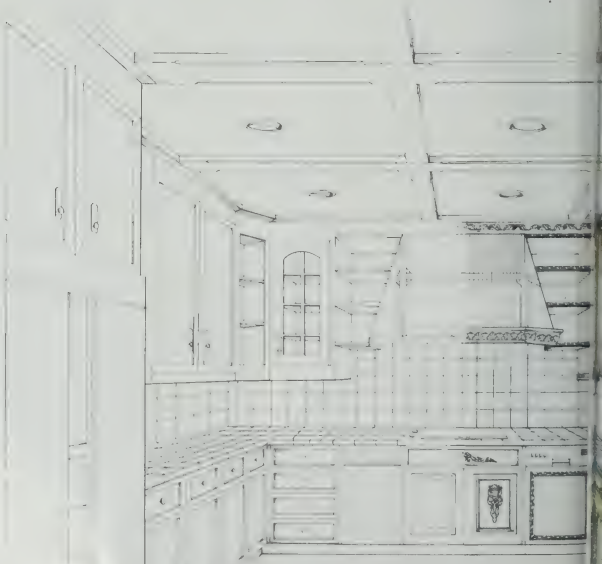
One day a property owner along the lake, Audrey Laatsch, by an ill chance overturned her canoe at the foot of the bluff. Drenched, she climbed to the cottage and made her way onto its roof, where a patch of sunlight promised to warm her and help dry her clothes. Peering down through a broken skylight, she became convinced that, though ruinous, the cottage was both worth saving and capable of being saved. Soon she had organized a group of friends and neighbors into the Seth Peterson Cottage Conservancy, which secured from the state a fifteen-year lease on the property, along with the state's blessing and some minor financial assistance; the conservancy then set about raising funds for its restoration.

A Chicago architect, John Eifler, who had already directed the restoration of other Wright structures, was chosen to carry out the task. Eifler found that an almost complete rebuilding of the cottage would be required, from foundation to rooftop. The flagstones that made up the finished floor were pried loose from the concrete slab, numbered and set aside; the slab was then broken up with jackhammers, and a radiant-heating system—similar to but more efficient than the one planned originally—was installed in a newly poured

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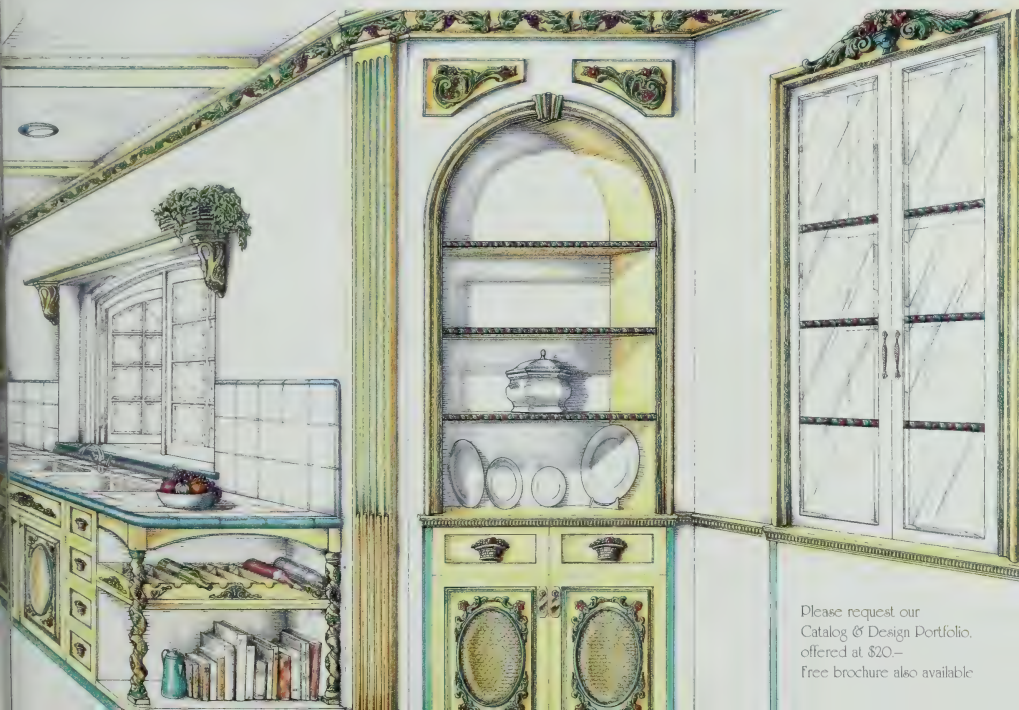
slab. The flagstones were then relaid in exactly the same places that they had occupied before. Next came new wiring, new plumbing, a new well, a new septic tank system, a new roof of cedar shingles and new glass in the windows. Furniture appropriate to the cottage and derived from Wright originals was designed by Eifler.

Small in scale as this toy Carcassonne of a cottage might be, it was clear from the start that a sum of at least three hundred thousand dollars would be required to finish the job. Over the past three years, contributions were received from friends and foundations and from the state itself, but when the cottage was officially opened to the public last June, on a festive occasion celebrating the 125th anniversary of Wright's birth, a sizable fraction of the more than three hundred thousand dollars remained to be paid off. Audrey Laatsch and the other members of the conservancy hit upon an ingenious way of discharging the debt and ensuring the future maintenance of the cottage as well. In alliance with a real estate management company located in nearby Lake Delton, the conservancy rents the cottage out on a daily, weekend or week-long basis, to individuals or groups (the cottage can sleep a maximum of four people).

As Laatsch points out, thousands of tourists come to Wisconsin every year to see the many Wright structures (including Taliesin itself) that are scattered throughout the state, but the Peterson cottage is the only place where they can enjoy the experience of actually living in a Wright house. "And what a romantic setting it is," Laatsch says. "Summer or winter, you can be hidden away in the woods above the lake, wholly out of touch with anyone but Wright." The program is proving a great success, she says. "We have weddings booked through next year, and many people give a visit to the cottage as a birthday or anniversary present. How lucky we are to have been able to bring a precious Wright work back from near ruin and then see it filled to the brim with life!"

To the abundance of activity in and around the restored cottage, any visitor can bear witness. Children are playing on the leafy hillside, the splash of oars is heard on the lake, sweet-smelling woodsmoke rises out of the great stone chimney. And so the favor that the old wizard at Taliesin granted his importunate young friend has created a folk tale with a happy ending: Seth's wish, once heartbreakingly beyond his reach, has come true at last. □

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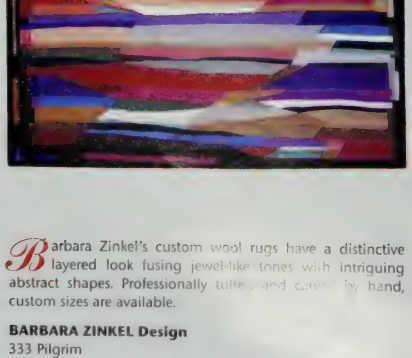
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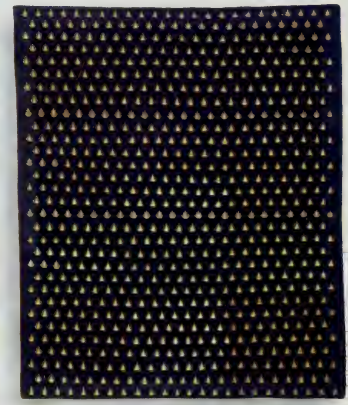
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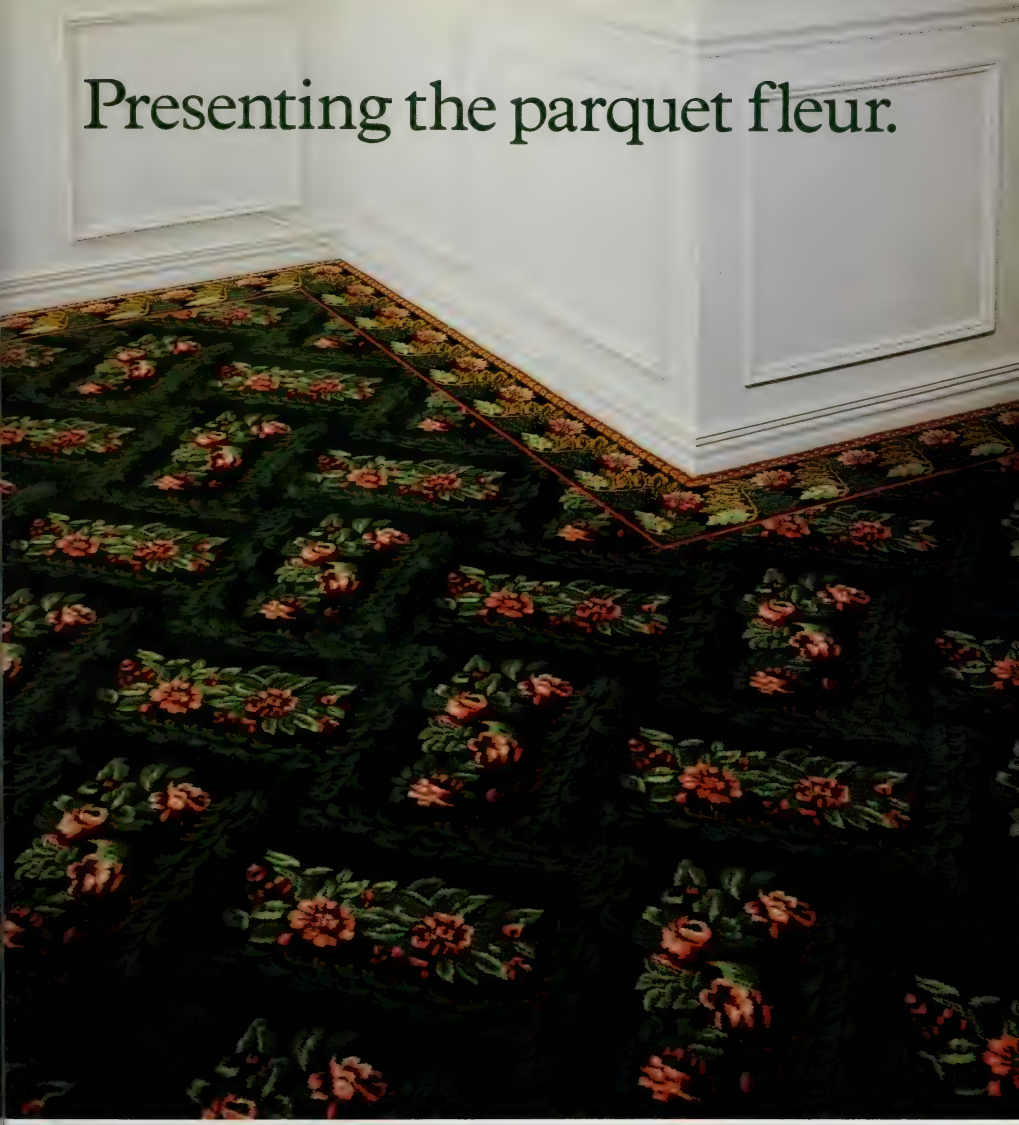
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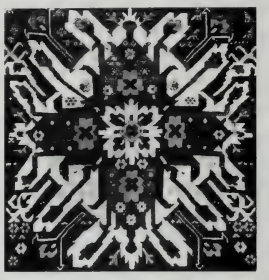
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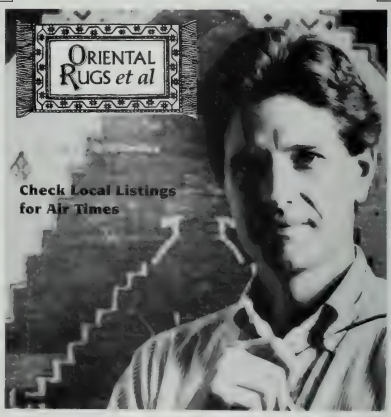
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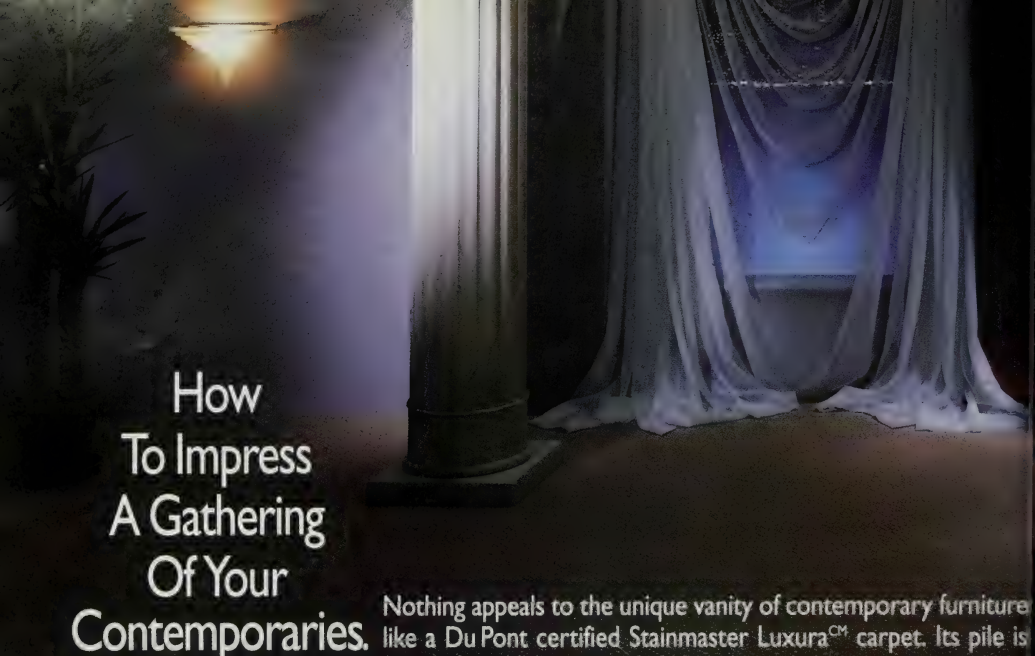


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Sage and ochre rings on a sea of celery distinguish this hand-woven "Simi A" carpet from Nepal. Sizes are from 4 x 6 to 10 x 14 feet with custom sizes up to 16 x 30. Custom coloration is also available.

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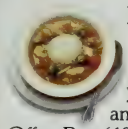
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NEW ORLEANS

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A Unique Preserve for Nature and Art in Germany

By Michael Peppiatt



PHOTOGRAPHY: ANDREAS HERRMANN

THERE IS LITTLE DOUBT THAT most works of art are best suited for a man-made setting—an exhibition space or a well-lighted room of the right proportions. Displaying artworks in the countryside can have disastrous consequences, for both the art and the landscape, since the two are by no means natural allies: They vie more frequently than they enhance each other.

At Insel Hombroich, a small island in the German countryside, the problem of exhibiting art in nature never comes to mind. Situated about a half hour from Düsseldorf and Cologne, both highly active art centers, the island

Insel Hombroich, a river island in the countryside in northwestern Germany near Düsseldorf, offers a series of intimate art galleries in an undeveloped landscape. ABOVE: A bridge leads to one of ten pavilions designed by sculptor Erwin Heerich. BELOW: Among the objects from Hombroich's permanent collection are Tang horses, a Han dog and a Ming jar.



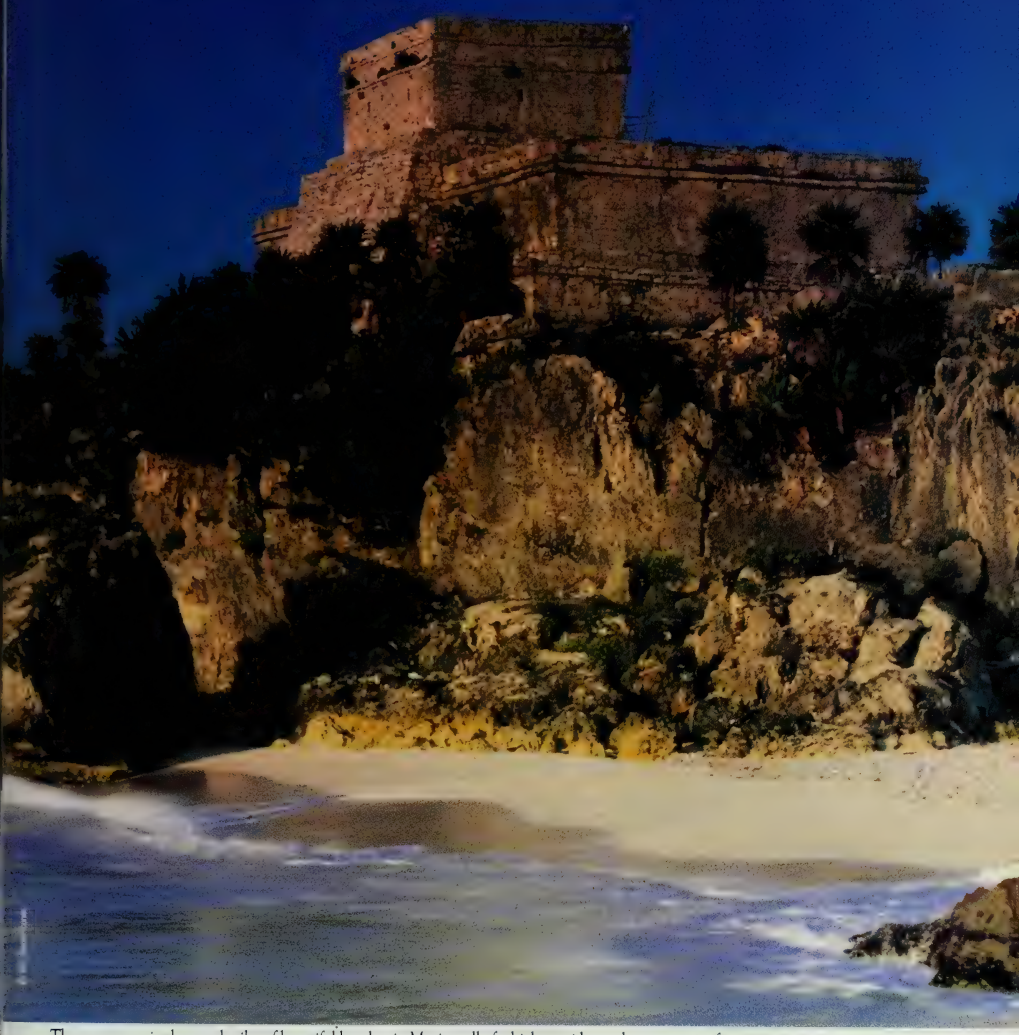


Real estate developer Karl-Heinrich Müller conceived Insel Hombroich in the late 1980s as a unique enclave where the worlds of art and nature would complement one another. "We don't want to be just another museum," he says. ABOVE: The narrow Orangery, which receives its only light through floor-to-ceiling windows, displays several reliefs by Jean Arp.

One discovers a complex labyrinth of discreetly hidden indoor exhibition spaces, sculptures, ponds and woods.

continued on page 106

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A Unique Preserve for Nature and Art in Germany
continued from page 102

gives the feeling of a sanctuary—a place apart, where the usual codes of perception and appreciation no longer apply. A small river separates it from the mainland. Even the ticket office is reminiscent of a tiny republic's border station. The entrance fee includes the right to wander at will throughout the island, as well as to partake of unlimited refreshments at the stylishly designed cafeteria.

The visitor's first encounter, however, is with the spirit of the place, the untamed nature that presides over the island. Paths meander through the waist-high grasses, occasionally becoming obscured by the luxuriant vegetation. The variety of trees and flowers growing wild in the meadows and along the river banks all but envelops the various buildings that lie scattered across the island. Gradually, one discovers a complex labyrinth of discreetly hidden indoor exhibition spaces, sculptures, ponds and woods. One of the secrets of Hombroich's success is that art is kept close to nature but never in direct confrontation with it.

The prime mover behind this unique enclave is Karl-Heinrich Müller, a real estate developer from Düsseldorf. Müller, who owns the island, lives there in a third-floor atelier. Restlessly energetic and as unconventional as the aesthetic experience he has masterminded, Müller is disarmingly modest about his achievement. "Everything that's been done here has been for the fun of it," he says. "When I started to buy the land in 1982, I had no idea what would happen. Hombroich began to take form slowly as I started discussing the possibilities with a few artist friends, such as the sculptor Erwin Heerich, who became the architect, and the painter Gotthard Graubner, who helped me build up the collection. I have a very instinctive approach to art, but when I was younger I was lucky to have realized it was worth listening to more experienced people.

"Otherwise, it was by going to the museums that I learned about quality," Müller continues. "Before I could afford to collect art, I collected reproductions. You have to remember that this was in the 1950s in Germany, and there





ABOVE: The Labyrinth pavilion houses Insel Hombroich's permanent collection, which includes art from ancient to contemporary times. The island, where the topography can range from marsh to forest, also features a garden of more than 150 shrubs and plants.

RIGHT: In the windowless Labyrinth pavilion are Khmer torsos; *Merz Relief*, 1933, by Kurt Schwitters, at left; and Gotthard Graubner's 1984-86 triptych *Backfire*, right. Light flows through skylights to illuminate the space

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A Unique Preserve for Nature and Art in Germany
continued from page 106

BELOW: The Rosa Haus, or Pink House, dates from 1816. Its numerous small galleries contain prehistoric artworks as well as etchings by Rembrandt, drawings by Brancusi and watercolors by Cézanne. Throughout, the rooms are decorated with fine pieces of early-20th-century furniture.





ABOVE: Sculptor Erwin Heerich conceived his 32-foot cube, called the Tower, as "a sculpture that people can experience and walk around in." Because of the structure's symmetry and marble floors, the acoustics are excellent, and many young visitors bring musical instruments to play.

The juxtaposition of different cultures and epochs at Insel Hombroich challenges a great many unquestioned attitudes.

was very little to look at. So I built up an archive of the things that I liked in the museums, and I suppose the mixture of images I then had influenced my idea of how works should be exhibited here. My feeling is that if two images are of comparable quality, each will stand up to and even complement the other. Before I acquire anything, I ask myself how it would look next to a Turner or an El Greco."

This insistence on quality is reflected in the works that Müller and his team of curators have chosen to display in Hombroich's buildings. One of them, well protected by a curtain of trees, is a grand nineteenth-century house that looks as if a large family had just departed, leaving the front door open for the chance visitor to drop in. On each floor, without labels or explanations, and with no guards to spoil the privacy, there is a sampling of Insel Hombroich's outstanding treasures: African sculptures, old-master paintings (notably from the early Italian Renaissance and a remarkable Cranach), a series of Cézanne watercolors, and drawings by Klimt, Brancusi and Giacometti. Chinese chairs and some fine pieces of early-twentieth-century furniture give a lived-in look to the various upper rooms.

The house and its collection represent the philosophy of Insel Hombroich. There is no attempt to guide visitors or direct their attention. If you don't know what the works are or who made them (and even an art historian might occasionally be at a loss), you simply have to guess. That can be somewhat daunting, but it also obliges the viewer to take a work of art entirely on its own merit. The juxtaposition of different cultures and epochs challenges a great many unquestioned attitudes. One's reaction to a

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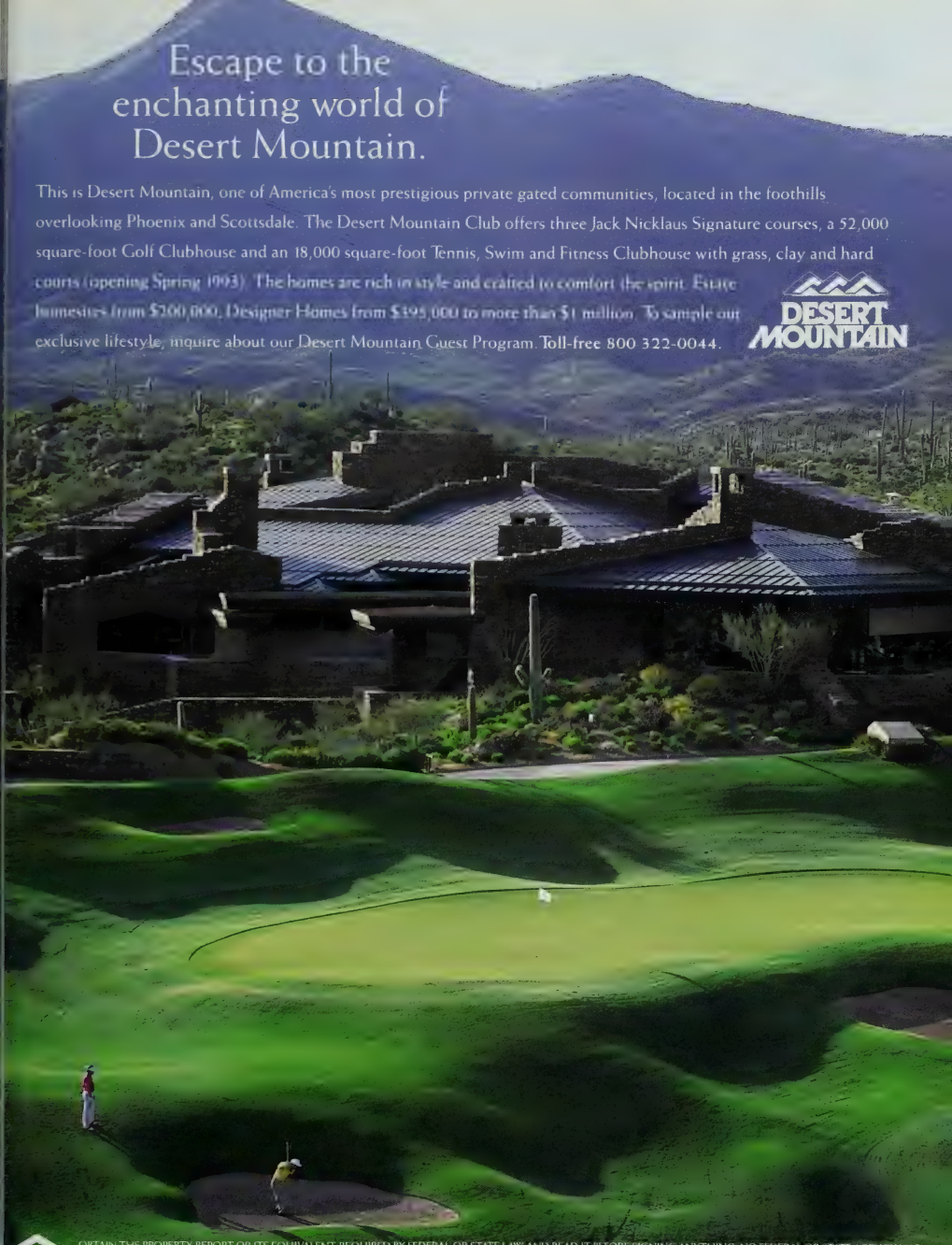
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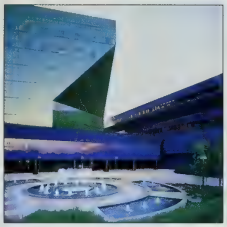
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Insel Hombroich
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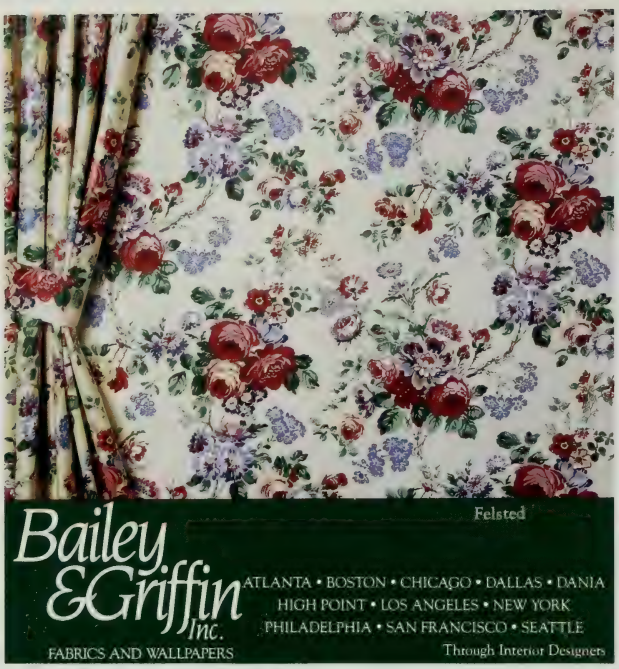
quattrocento portrait changes when it is next to an African mask. At Insel Hombroich, not only nature but also the diversity of styles and civilizations helps to eliminate a lifetime of visual preconceptions formed at more conventional museums.

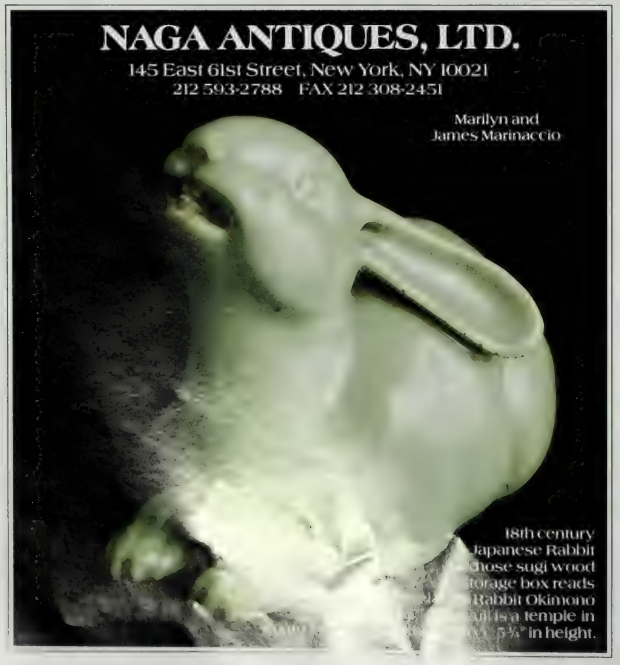
Most of the island's contemporary buildings were designed by Erwin Heerich, though he had never undertaken an architectural project before. The visitor moves in, out and around the buildings without feeling enclosed or cut off from nature. Moreover, the museum-goer focuses on the art, not the architecture. The variety of images in his ten differently conceived pavilions never fails to intrigue. Jean Arp, Yves Klein, Kurt Schwitters and Jean Fautrier are all well represented. So too are Persian bronzes, Chinese sculpture and pottery, and Khmer stone figures.

Karl-Heinrich Müller is determined that all the arts flourish on his island. As a result, there is a program of regular concerts, poetry readings and philosophical discussions. "Discovery is the most important thing," Müller says. "This is a place for opening the mind, so everything we do here is conceived of as an experiment.

"Nothing is fixed or final. We're becoming known and we have many visitors now, but we certainly don't want to be just another museum," Müller emphasizes. "In fact, we don't want to be a museum at all, but a living place where people can come and look freely at the art, listen to concerts or lectures or poetry readings and feel something different. The same sense of innovation applies to the small group of us who decide on how Insel Hombroich should be run. It's not a business, so we don't have to sell our souls. That's the joy of it. We can look at the island as artists and do only what we think is right." □

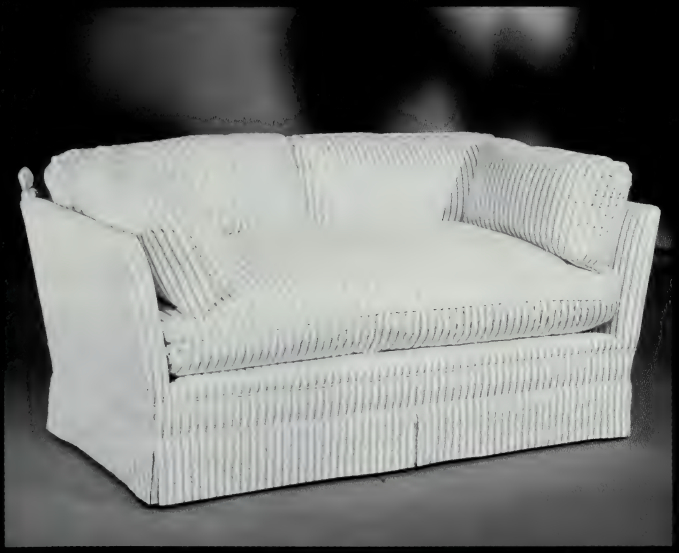
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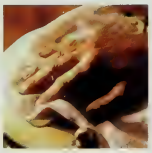


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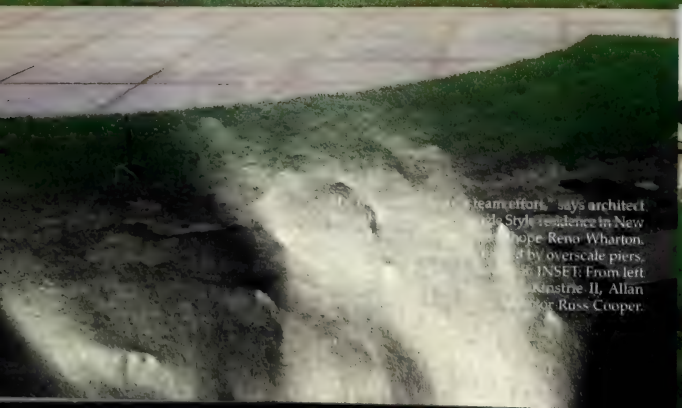
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AFTER PHOTOGRAPHY BY JAIME ARDILES-ARCE



ABOVE AND BELOW: "Details such as moldings add to the appeal of the entrance hall," says Wharton. "We introduced fluted columns, an element we used elsewhere in the house."



BELOW: A French-limestone-and-bleached-hickory floor, which was designed by Britt, heightens the dramatic impact of the entrance hall. The quartet of chairs are French style.

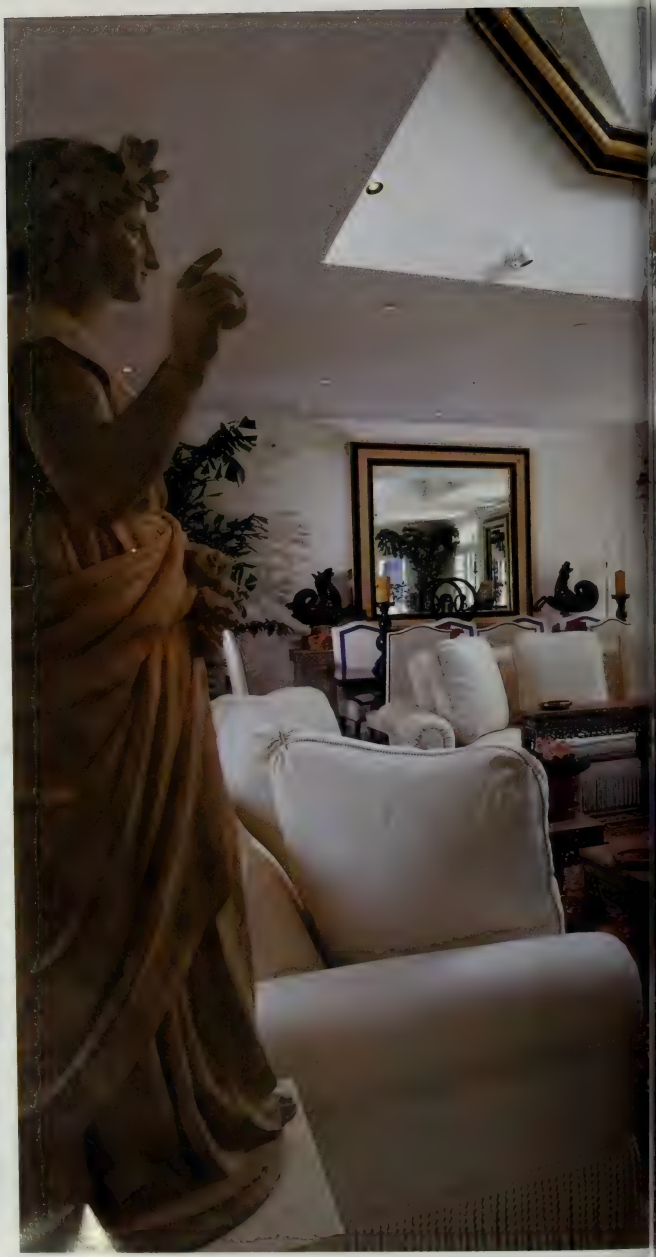




ABOVE: A high gable forms an atrium in the double-height living room. Clerestory windows allow natural light to flood in. The French doors were installed to offer access to the garden.



"The house has two axes that cross through the entrance hall," says Shope. ABOVE: "The balcony above is like a ship's bridge," adds Wharton. "It serves as an overlook f[illegible]"





Britt punctuated the space with large framed mirrors to give a sense of weight and presence. Deeply hued chair and ottoman fabric from Manuel Canovas. Sofas are upholstered in Schumacher fabric.



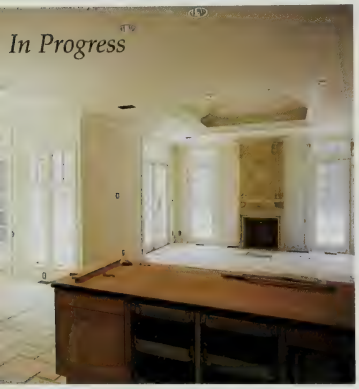
ABOVE: "The residents didn't want a separate dining room," says Wharton, "and so we laid out an area in the living room." Britt paired a tortoiseshell-finished table with French-style side chairs. The stone side table has a plaited motif across the lintel.

"ARCHITECTS AND interior designers are famous for hating each other," says Allan Shope. "This project worked because of a nice synergistic relationship between us all. And we had loads of fun in the process."

The house in question was designed by the architectural firm Shope Reno Wharton Associates of Greenwich, Connecticut, and interior designer Thomas Britt of New York City. It was for a couple who had lived in the New Jersey area for a long time and whose children were almost grown.



ABOVE: "We definitely desired a flow between outside and inside," says Wharton of the kitchen and study. "We put in lots of windows and French doors to reinforce that effect."



ABOVE: Rough plaster walls, a French-limestone floor and polished wood cabinetry underscore the textural variety in the kitchen. The fireplace was inspired by a French design.



ABOVE: "The clients like to entertain and very much enjoy preparing food," says Wharton. "They asked that the kitchen and study be comfortable and livable." Britt furnished the study with oversize chairs and an L-shaped banquette to create an inviting conversation area before the fireplace. Bronze candlesticks rest on the mantel.

They wanted a large, "warm and comfortable place," the wife explains, that would make entertaining family and friends easy. "She had a house in mind that looked like an old Scottish [illegible]lls Shope. He and his [illegible] Wharton, conjured up [illegible]are-foot cottage [illegible] cedar shingles and siding. [illegible] ed with [illegible] over an [illegible] varying st[illegible]

says Wharton. A towerlike structure signals the front entrance, and a pair of thick round columns frame the door. The columns give way to wide white buttresses along the porch, "like fingers grabbing the landscape," notes Wharton.

The new residence is full of character, the overall effect vaguely reminiscent of the often idiosyncratic houses Edwin Lutyens built in England at the turn of the century. Yet it reflects contemporary needs: The couple occupy the ground floor, where the living room, dining area, library, breakfast area, kitchen and study, as well as master bedroom and exercise room, all form distinct zones. The children have the upstairs bedrooms and games room all to themselves.

The architects have given the diverse interiors a focus by organizing them around a dramatic double-height living room and stair hall. The living room's atrium provides the sense of orientation. "You can look up at it and



ABOVE: The architects constructed an apse-like curved wall and a pair of niches off the kitchen to define the more informal breakfast area. Sunlight streams in through a skylight.

see all the parts of the house," Shope points out.

Yet a successful architectural effect depends on how the space is finished. It wasn't quite complete until Britt arrived on the scene. "I looked at the atrium," recalls Britt, "and said, 'What the devil do you do with that? The walls even slope.' " He then suggested placing large mirrors of the type found in seventeenth- and eighteenth-century Portuguese and Dutch interiors on the atrium's upper walls, where they add substance to the room.

The architects had originally designed the main stair to be rectilinear. "Ours was more rigid and less flowing," says Shope. "Tom said, 'Let's do something more gestural and wistful.' " It soon became a curving stair that swoops up to the landing, which overlooks the living room. In the middle of the atrium is an ample, gracefully contoured chandelier, "like the kind you see in Charles de Beistegui's interiors," says Britt, referring to the eccentric Paris-based collector and designer who lived in the early part of the century. The stair rail and balustrade were also designed by Britt. "The atrium was there," says Shope, "but now it has personality."



ABOVE: To further the breakfast area's conservatory atmosphere, Britt had it paved with French limestone and used shell-motif limestone bases as supports for the blue-stone-topped table. A series of Neoclassical engravings, colorful North African jars and streamlined leather chairs enhance the interplay of the elegant and the casual.

Clearly, the architects viewed Britt's intervention as a reinforcement and dramatization of their work. His approach was to punch up the architectural character, not conceal it. "Tom brought in his sense of scale, force and momentum," says Shope. "He likes things bold and large. But he looked at every room objectively."

The dining area is not a room but is part of the living room. "We wanted to keep the living and dining areas together so that when we were entertaining, everyone wouldn't be separated into different rooms," the wife explains. Paired double columns visually distinguish the living area from the dining area, where Britt gathered large French-style chairs around a refectory table.

Since the entrance hall is the first encounter one has with the house's interior, Shope and Wharton wanted it to combine exterior and interior architectural motifs yet maintain a connection to the outdoors. Accordingly,



ABOVE: With its own small gable, the master bath fully utilizes the sweep of the peaked roof. A large casement window was strategically positioned to maximize the natural light.



ABOVE: "We wanted the master bath to be very exciting and three-dimensional in feeling," says Wharton. The marble walls, floor and tub surround emphasize the space's symmetry.

RIGHT: "The scalloped chandelier reminds me of a Diégo Giacometti design," says Britt. The round tub echoes the shape of the master bath's oculus. Neoclassical tufted leather stool.



as one comes into the hall, one sees a door directly ahead opening onto an expansive view of the garden. To reinforce the feeling of passage, however, the architects angled the walls slightly inward, foreshortening the perspective and making the hall appear longer than it actually is. Although they designed fluted columns with Doric capitals to line the hall, and proposed the same light pickled floors that were going to be used in the living/dining room, Britt went for more oomph. The French limestone was crisscrossed with strips of hickory, and the columns' entablature took on heftier, more manneristic proportions.



ABOVE RIGHT: Malcolm McKinstrie II drew upon the motifs of 17th-century Portuguese stoves for his decoration of the powder room's tile-faced fireplace. The floor is bleached hickory.

BELOW: "The powder room is a little hidden treasure in the house," says Wharton. A pair of North African jars and a *faux*-lapis-framed Neoclassical print enliven the boldly painted space.





ABOVE: "We designed the master bedroom to take full advantage of being near the garden," says Wharton. "That's why there are so many interesting windows and the French doors."



ABOVE: "The master bedroom should be a refuge and at the same time have a certain vitality and an unpredictability in it," says Wharton. "It should have some surprising details."

RIGHT: Clerestory and casement windows frame the headboard. "We used only Roman shades," McKinstrie points out. "There are no draperies." Striped silk by Brunschwig & Fils.

The breakfast area offers another example of interior design elements playing off the architecture to heighten the sensation of a combined outdoor and indoor space. Shope Reno Wharton had terminated the area with an apselike curved wall and paired niches, all of which are illuminated by a skylight and face an open court. Britt placed French limestone on the floor and a rough finish on the walls, and installed shell-shaped limestone bases for the bluestone-topped table. The effect is solid and simple, yet definitely grand.

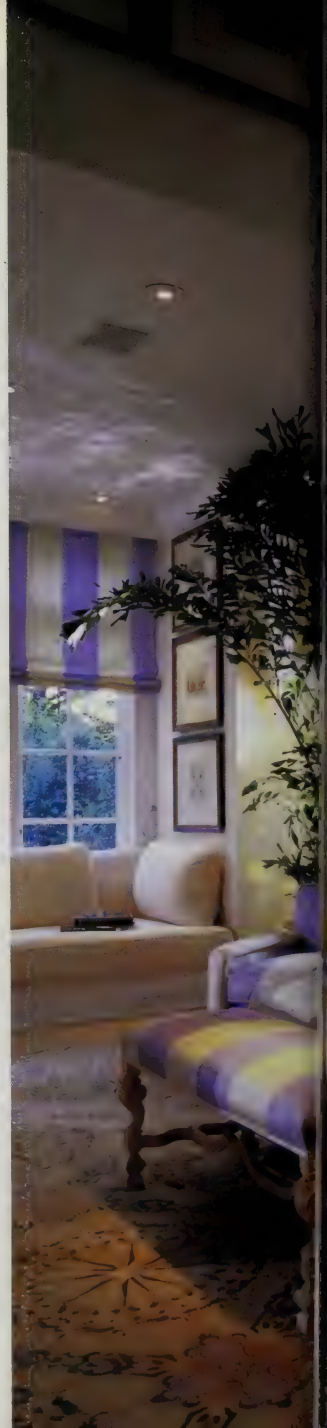
As one moves from the breakfast area to the adjoining kitchen and study, one has a sense of coming into the heart of the house, where large plump chairs and L-shaped banquettes are grouped around a fireplace modeled after a Louis XIII design. Floor-to-ceiling French doors and a ceiling trough lit by cove fixtures give the study, which opens directly onto the kitchen, a particularly warm and informal atmosphere.

The more private spaces of the house, the master bedroom and bath, are located in a separate wing, where the bedroom is given ample light and views of the grounds through clerestory windows, French doors and casements. The latter are hung with striped Roman shades.

In the master bath, the architects positioned the tub symmetrically between the paired sinks. Britt covered the tub's surround, walls and floor with a rosy marble. The architects designed an oculus for the upper reaches of the vaulted space, which suffuses the room with a luminous natural light. It is supplemented by the scalloped chandelier that Britt put in for a luxuriously surreal accent.

The colors employed throughout the house are for the most part neutral, alternating between creamy white and true white for the walls. In a few of the rooms, however, particularly the library and powder room, a vibrant sapphire takes over. "Blue is my favorite color," says the wife. Britt and his team added blue-and-

continued on page 204







ABOVE: "The lines were all there, but the detail had been lost under layers of paint," says Mimi London of the San Francisco mansion she worked on with her associate, John di Monda.



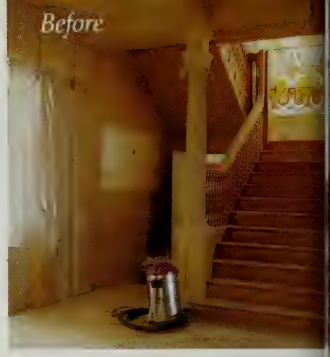
ABOVE: Although it was divided into two residences, the exterior remained essentially as it was. Landscaping and two tones of paint highlight the architectural features of the house.

ASK LOS ANGELES designer Mimi London and her associate, John di Monda, about their first impression of the large San Francisco house they recently refurbished, and they respond in perfect agreement—with a burst of laughter. When they can speak again, London explains, "When the owner bought the house, it came with an ashram. There were a lot of people living there—a sort of Maharishi Revisited situation."

It was an incongruous setting for an ascetic religious community. At one point in its long history, the house had been a decorators' showcase, so the sparse furniture and religious paintings of the residents were arranged against a hodgepodge of wall treatments and colors. The elaborately carved paneling in the first-floor rooms had been stained different shades, including a grim black.

The house—built before the 1906 earthquake in a style that London refers to as "Robber Baroni"—is an Italianate mansion constructed during the heyday of San Francisco Victorian architecture. By the late 1980s, after decades of owners and renters, its splendor was much dimmed.

After a close look, they decided that the house still had a lot going for it. Among its considerable virtues were its large size and wide-open views from a north-facing block in San Francisco's Pacific Heights district. It had high ceilings, lots of detailing, fireplaces that worked, the graciousness of age and an impressive stained-glass window on the front stairs.



ABOVE: "We kept the entrance hall and staircase simple to point up the stained-glass bay window on the landing," London notes. The woodwork was given a *faux*-cherry finish.

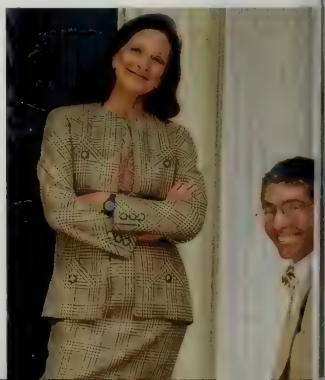


ABOVE: "It was fun to play up some of the quirkiness, the particular personality, of the house," says London. The rug in the entrance hall and the wool sisal runner are from Stark.

Pacific Heights Redux

The Spirit of San Francisco Reincarnated in a 1904 Italianate Mansion

INTERIOR DESIGN BY MIMI LONDON AND JOHN DI MONDA
TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY JOHN VAUGHAN



"The house doesn't fit into any easily labeled niche—it's Victorian, and it's Italianate," says Mimi London (right, with John di Monda).



ABOVE: In what would be the garden room, di Monda goes over blueprints with the contractor. BELOW: Because it was one of the last rooms to be finished, it was an ad hoc office.

It also had a new owner willing to undertake the challenge of restoring the house, not all at once but in careful stages. Characters on the crowded stage of this long-running drama were the owner, an architect, interior designers London and di Monda, and a host of supporting actors in the roles of craftsmen and artisans.

There were heroes and there were villains. The bad guys included painting contractors who disappeared in the middle of the job, painters who did the whole first floor in the wrong colors (followed by a choral interlude of that old remodeling favorite, "Who's Going to Pay for This Mistake?") and neighbors so opposed to any change that they tried to prevent



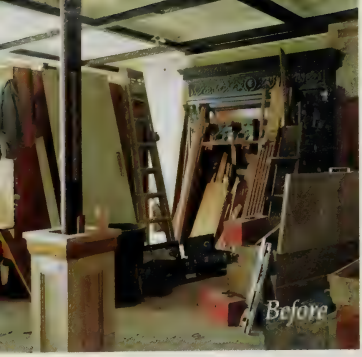
ABOVE: After the electrical system was updated and the woodwork was restored, the garden room was repainted in a lighter tone that would be enhanced by the morning sun.



"The Indian-palace furniture helped us to evolve the colonial Indian concept for the garden room," says London. RIGHT: London and di Monda choose the drapery fabric. BELOW: The antique Burmese panel over the fireplace, the Irish fireplace fender and, against the wall, the leather-covered ladder made for climbing onto an elephant are from Antonio's Antiques. Clarence House fabrics.







ABOVE: "With the ebony-stained fireplace and beams, the living room was wall-to-wall gloom and doom," says di Monda. Doors and wood pieces are lined up to await refinishing.



ABOVE: "The wainscoting was lowered to a more contemporary level before it was redone," says London, who also added the bay window seat. BELOW: While the *faux*-grain finish was being applied to the wood, they painted the ceilings red "to enrich the space."



"The house has a certain humor to it—it's so highly carved and there's something so abundant about it all," London notes. On the mantel, two 18th-century Italian gilt candelabra accompany a Chinese celadon charger. At left is an 18th-century Italian painted panel above an antique Italian console. The red wooden Berlin vases are 19th century. The sofa chintz and wallcovering are from Clarence House.





ABOVE: "A lot of people had been living here before, and the house had been adapted to serve their needs," di Monda explains. "Tiny spaces, such as the kitchen, had to be opened up a little without changing the windows."

the owner from putting up scaffolding to repaint the exterior.

The owner's script called for the transformation of the vast mansion into two apartments (the city turned down the initial plan to create three), the larger one on four levels for the owner, the smaller on two levels. City codes required that the appearance of the exterior remain the same, without changes to windows and doors. The front door for the second unit had to look as if it had been there forever, so the designers duplicated the ironwork and etched glass of the original entrance. "That's not an unusual requirement these days in cities such as San Francisco that want to retain their character," Mimi London comments.

The house was transformed from within, starting with the basics. Classic old-house defects—creaking floors, inadequate electrical wiring and drafty windows—were eliminated, and the latest in computer-smart modern technology was installed before anything else was done.

"The first time I saw the house, it was filled with wood paneling, and the second time, the walls had been stripped down to the studs. They had taken down every bit of wood, numbered each piece and stacked it in



ABOVE: "I had the mural in the kitchen painted because it's the wall I look at when I'm cooking," says the owner. "Now in one direction I can see the San Francisco Bay, and in the other I can see Portofino." Wallpaper border from Brunschwig & Fils. Wood-Mode cabinetry.



The house was built before 1906 in a style that London refers to as "Robber Baroni."

the basement," recalls Stephen Kallai, who painted all the paneling with a *faux*-grain finish.

Four years ago, when London and di Monda arrived on the scene, plans were already in place to reconfigure walls to produce a less chopped-up floor plan and to allow space for an elevator. Their task was to create a comfortable and harmonious atmosphere within the new shell.

They removed the paneling and carried out the change in floor plan, and then they reinstalled the paneling—a jigsaw puzzle made even more complicated by the new layout. New wood replications had to be inserted in some places, so the walls ended up as a mishmash of different materials, painted and stained in a whole range of colors. London and di Monda decided that all the woodwork—new, old, real or fake—should be painted to look like fine cherrywood.

After Stephen Kallai spent four months wielding his brushes and rags, it was time for them to create a design that would match the stately proportions and lush detailing of the house. Although the owner previously had lived in an organic Robert Hutchinson house and the architect had added a number of high-tech, hard-edged elements to her new house, London and di Monda proposed instead to emphasize warmth, color and opulence.

"She was always open to suggestions, and she changed her original concept entirely," Mimi London says.

She had a taste for exotica, so London and di Monda drew on the colors and furnishings of princely India. Intense shades of saffron and scarlet seemed especially appropriate in the rooms facing north toward San Francisco Bay, where the light is cold and the view of the Golden Gate Bridge



ABOVE: "We gave four feet of the dining room to the living room, and it's still a large space," di Monda says. "The dark wood was similar to what had been in the living room," he adds.



ABOVE: All the dining room cabinetry was primed in preparation for the application of the *faux*-cherry finish, which was one element the designers used to warm up the space. BELOW: "We wanted to restore its older, more 'San Francisco' kind of flavor," says London.

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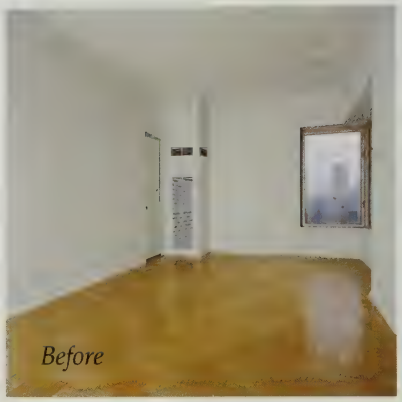




wears, and who she is, very well," he says. "The feeling is European—a sense of knowledge, of tradition, of warmth. It comes from using a George III chair next to contemporary pieces. In America there tends to be more of a feeling of styling for effect."

A living room and a dining room ought to speak to each other, but here there was a serious failure to communicate architecturally. The designer turned what was a problem into an asset: Now the living/dining passage

continued on page 206





LEFT: "To fashion an intimate library from what was the third bedroom, we put in mahogany paneling, a coffered ceiling and a working fireplace," says Molyneux. BELOW: Hanging behind the sofa is Adolph Gottlieb's *Dream*, 1952. A 1963 drawing on paper by David Smith is reflected in the mirror above the fireplace. Aubusson tapestry fragments on pillows. Regency tole tray table is from Florian Papp. Manuel Canovas satin stripe.

ABOVE: The master bedroom. RIGHT: Featured in the room is Sassoferrato's *Madonna with the Sleeping Child*, 1680–85. The lacquered side chair and the leopard-print silk are from Old World Weavers. Stark carpet.









Queen Anne Revival for Washington, D.C.

A Historic Georgetown House Is Adapted to Contemporary Life

INTERIOR DESIGN BY KEITH IRVINE AND EDWIN JACKSON OF IRVINE & FLEMING
TEXT BY MICHAEL FRANK
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY TERRY ASHE
AFTER PHOTOGRAPHY BY BRUCE KATZ

"You think of Georgetown as having little Georgian row houses, but this house is a rather monumental Victorian," says Keith Irvine of the circa 1880 residence in Washington, D.C., he and his assistant Edwin Jackson renovated. ABOVE: A moiré wallcovering once decorated the entrance hall.



ABOVE: Midway through the project, the entrance hall's glazed wainscoting was restored and the paneling was detailed with black lines.

RIGHT: A circa 1830 Russian table is joined by ebonized and gilded chairs. Brunschwig & Fils wallcovering is from a 19th-century pattern.



AFTER THIRTY-SIX years in the design business, Keith Irvine has developed the sort of equable, seasoned and unabashedly firm approach to his work that comes from leaving his stamp on dozens of interiors. The stamp is, of course, postmarked English country house, and it has its origins in the real thing. Irvine, Scottish-born and London-educated (Royal College of Art), served an apprenticeship to John Fowler ("absolutely brilliant but a terror to work for") at the beginning of his career, although he considers Nancy Lancaster ("a great talent—I'd put her up against anybody") a larger influence. Irvine set out on his own in New York in the early sixties. Soon thereafter he was joined by Thomas Fleming, and their firm is now three decades old—"a considerable time for *any* collaboration, don't you think?"

That kind of longevity has allowed Irvine to crystallize his views on the craft of interior design. "As far as I'm concerned, three elements are important," he explains. "In every project, architecture has the most to say. You must take dictation from the architectural elements, the space and the



LEFT: An abundance of Queen Anne details, such as the turret in the library, the moldings and the arched windows, highlight the house.

RIGHT: The library fireplace was replaced with a Georgian-style mantel. The pocket doors were also taken apart and refurbished.

ABOVE: A bottle-green stipple glaze and floral fabric lend the library "a comfortable, relaxed feeling," says Irvine. Lee Jofa upholstery and drapery fabric. Cowtan & Tout green chenille.





ABOVE: The designers decided to paint the shrimp-colored living room in a shade more suitable to a Victorian house. BELOW: A circa 1790 pine-and-composition mantel was added.



RIGHT: Late-19th-century elements distinguish the room. Cane chair is from Kentshire Galleries. Floral chintz, floral stripe, drapery and solid-green fabrics from Brunschwig & Fils.

light. Next come the clients. Very often clients can't put into words what they're reaching for, so I like to have a big session in which I show floor plans, drawings, backgrounds, colors, fabrics, carpets. I knock them out at first, but by the end of the meeting they begin to say, 'I like this,' or 'I don't like that. [illegible] giving me a clear [illegible] at this for a long time [illegible] so I can read people fa[illegible]

"Finally comes the [illegible] sion, when I speak out," Irvi[illegible]





ABOVE: The dining room had glass doors that opened onto a terrace, but Irvine felt the existing décor didn't take advantage of the light.

ues. "I begin to be a bit stronger. I'll say, 'Well, fine, you like that, but if it were *my* house . . . ' They get a slight injection of my experience, strongly put. I don't pussyfoot around. We're being paid for our opinions. By the time you get into the job there are very few moments of hesitation."

The designer's refurbishment of a circa 1880 house in Georgetown followed his approach, he says, almost to a T. He was aware of the house even before he met the clients, a couple who were returning to the city after raising their children in the suburbs, because he had been doing jobs along the street on and off for years. Draw-



ABOVE: Hand-painted silver-backed Chinese wallpaper was used to "make the room bright for lunch or sparkling at night," says Irvine.



ABOVE: Though the couple brought their ov[illegible] to the redesigned dining room, Irvine persuaded them to apply a black lacquer to some of the Queen Anne–style chairs. It gives the [illegible]bit of a kick," he says. "There's nothing deadlier than an enormous dining table with a set of matching chairs." Nesle crystal [illegible]ndelier. Chair and drapery fabrics are from Brunschwig & Fils.



"This was a fairly straightforward job—doing a lot of fine detailing to make it all come together," explains Irvine. ABOVE: The main hall.

ing on a vocabulary of such quintessential Queen Anne–style elements as rounded towers and emphatic sandstone-and-brick masonry on the exterior and elaborate wainscoting, crown moldings, banisters, arches and paneled doors inside, the architecture had "a very definite character, and we let it guide us in all of our choices," Irvine points out. "The house has space going for it and marvelous movement and, unlike most Victorians, plentiful light."

Although the project was less a renovation than "a cleaning up and putting the house into spanking operating condition," certain structural



ABOVE: Though the banister was intact, the woodwork had to be refinished. BELOW: A 19th-century lantern reinforces the period air.





ABOVE: In one of the structural changes required before the designers began their work, a bedroom was turned into the master bath.



ABOVE: A sink and a tub finished in marble were installed in the room, as was new lighting.

The architecture had "a very definite character, and we let it guide us."



ABOVE: "We left some of the baths as they were," notes Irvine, "purposely old-fashioned but with an edge of charm. The wife wanted a snappy bath for herself, however."

changes were made before Irvine, who worked on the project with his assistant Edwin Jackson, tackled the interiors. A large master bath was created out of a secondary bedroom; the closets were rearranged and enlarged; the kitchen was gutted and modernized. Because the new owners "were absolute perfectionists" enormous pocket doors, which were original to the house t[illegible] ger in functioning ord[illegible] taken apart and restor[illegible] was removed. Floors were [illegible] Apart from these relatively m[illegible]

terations and restorations, "we pretty much gave Keith free rein," the wife says. "We told him we wanted to give the house what it deserved."

To Irvine, what the rooms deserved was to have "their light played up." In the entrance hall and stairwell, for example, the handsome woodwork had dulled and the walls were cov[illegible] blue moiré paper. He chose a beige, brown and black wallpaper [illegible] opied from a docu[illegible]ment pattern in a house in New Or[illegible]s. Although it was Empire in [illegible] it still conveyed a clear nineteenth-century atmosphere, particularly once we outlined it with two Greek-key borders," Irvine notes. The woodwork was painted in two shades of white and detailed with thin black lines. Steel engravings of English castles "trimmed the whole space," he adds. "The stairwell really sort of sings as you go through the house."

Formerly a strong shade of shrimp, "a color we use but didn't feel was very Victorian," the living room was given a nineteenth-century treatment: shadow paint in three tones of yellow. Irvine wanted the room to have

"All rooms need a kick in the pants, don't they?"



ABOVE: Floral fabrics and lace draperies help to transform the master bedroom into what Irvine calls "a romantic Victorian setting." Four-poster from Christopher Norman.



ABOVE: The former residents had used the turret in the master bedroom as a sleeping area, but Irvine envisioned it as a sitting area.



ABOVE: A wallpaper border adorns the turret. "It's flooded with morning light," says Irvine.

a "formalized but watercolory look, and one way we were able to lift up the color was to set all the furniture on a dark carpet." The windows, which were of different shapes and not very large, received dramatic draperies. An eighteenth-century Scottish pine-and-composition mantel transformed the fireplace. Challenged on the point of his thesis that the designer should take his cue from the architecture, Irvine says, "All rooms need a kick in the pants, don't they?"

In the dining room, Irvine emphasized the light by selecting a Chinese wallpaper with a silver background. Since he regarded the library as a "night room," Irvine glazed the walls a bottle green up to the cornice and used the same linen fabric for the draperies and upholstery. Because of the prominence of the turret, the master bedroom was a quirky space. The former owners had placed the bed in the tower itself; Irvine turned it into a sitting area and set the bed at an angle in the other half of the room.

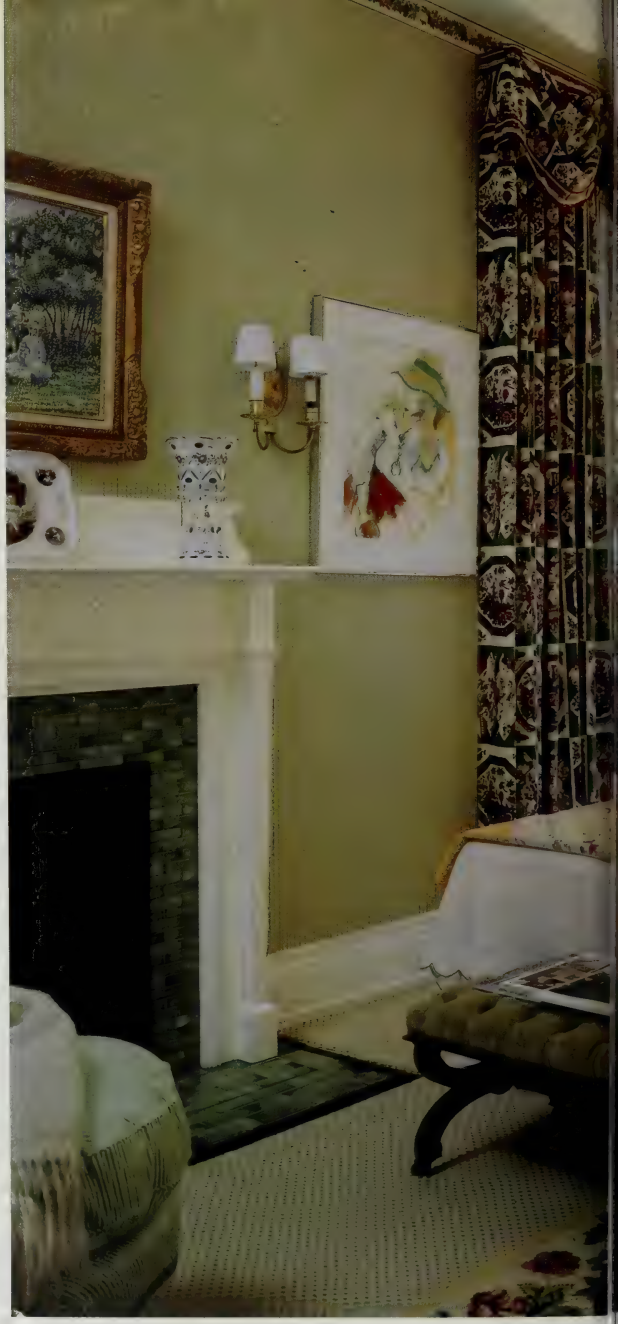
Throughout the house, Irvine and Jackson incorporated as many of the clients' existing furnishings and antiques as they could. "Actually, I think that the best rooms are often created when you're forced to draw on whatever is at hand," says Irvine. Still, his predilection for the English country style somehow manages to surface in many of his interiors. "Well, my background is all English," he points out, "but I do try to take each house on its own terms." His Georgetown clients agree. "I believe old houses talk," says the wife. "They tell you, 'This belongs, this doesn't. I like this, I don't like that.' Keith's talent is that he knows how to listen." □



ABOVE: What was once a children's playroom was made into a guest bedroom. BELOW: A window on the far wall was filled in, and a strié paper replaced the former wallcovering.



RIGHT: An array of patterns and textures and such pieces as an English wheelback chair and a 19th-century upholstered bench warm the guest bedroom. The green-striped fabric on the headboard and the chaise, left, is from Cowtan & Tout, as is the floral wallpaper border. Portuguese needlepoint area rug from Stark.







A Midwestern Heritage Restored in Indiana

Renewed Life for a Small Piece of America's Past

INTERIOR DESIGN BY JOHN COTTRELL TEXT BY MICHAEL WEBB AFTER PHOTOGRAPHY BY TONY SOLURI



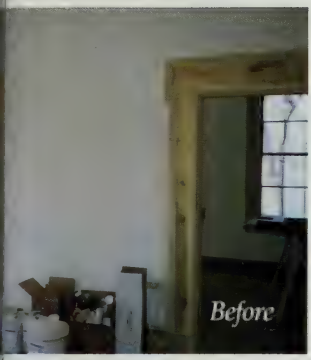
BEFORE AND IN-PROGRESS PHOTOGRAPH COURTESY JOHN COTTRELL



"I love doing restorations," says Los Angeles interior designer John Cottrell (top, with his mother, Ruth Johnson), who has been revitalizing a historic block in Attica, Indiana. ABOVE: The dilapidated William Brown house.

RIGHT: "The house and the church beyond are now living museums that celebrate the area's past," explains Cottrell. "We stayed true to the residence's clapboard siding and its original paint colors and Greek Revival trim."

[illegible] beautiful place, with treelined
bri[illegible]ne nineteenth-century houses."



"I HAVE AN obsession with restoring old buildings," confesses John Cottrell. "No sooner have I finished one than I take on another." The nostalgic Hoosier left his heart at home when he opened his flourishing design office in Los Angeles in 1968. Every summer and Christmas, and on weekends in between, he returns to the house he renovated in Williamsport, Indiana (see *Architectural Digest*, June 1990), and checks the progress on his latest venture: a historic block in Attica, five miles east across the Wabash River.

He moved to Attica with his family in 1955, and though he soon relocated to California, it left an indelible impression. "It was the most beautiful place, with treelined brick streets and handsome nineteenth-century houses," he recalls. In the boom years of

LEFT: "The house was in terrible condition," says Cottrell. "It had been left to leak and decay. We stripped the peeling paint off the walls and floors and replaced the sash windows."

BELOW: Arranged in the living room, which has a poplar floor, are a Pennsylvania tall case clock, circa 1780 Connecticut Chippendale chairs and a Massachusetts Queen Anne table.



He replaced windows, sketched new moldings in the spirit of the old, and added a porch.

ABOVE: "The larder was also called the birthing room. It was where a mother would tend to her child while she went about her chores. At least some of the woodwork was still there."

RIGHT: In the corner of the larder is a massive circa 1830 Indiana cupboard that holds Bennington and Rockingham pottery. The American pine sugar bucket, on floor, is circa 1860.



the 1840s, when the Wabash-Erie Canal made Attica a thriving center of the grain trade, the Presbyterians built a fine Greek Revival church. When the congregation outgrew it they built a larger edifice, and an entrepreneur removed the steeple and turned the church into a dance hall called the Colonnade. During the 1920s it was sold to Christian Scientists, who replaced the old pews and worshiped there until the mid-1980s.

As a youth, Cottrell had fallen in love with the quality of light and peace in the church and had fantasized about living in it. Returning in 1987, he discovered it was empty and threatened with demolition. "I couldn't stand to see it torn down," he says, and he bought it, planning to restore the steeple and turn it over to the local historical society for weddings, lectures and concerts. "I had no use for the place myself, and my mother thought I was crazy," he confesses. "[illegible] I took [illegible] realized I [illegible] nest! The [illegible] walls were [illegible] lag bolts a[illegible] added to rein[illegible]

The wood-fra[illegible]



LEFT: "The kitchen was a wreck," says Cottrell. "It was dark and had been used for storage. We had to unblock windows and redo them. Neglect and the weather had taken their toll."

BELOW: "We refinished the wood in the kitchen." The space exhibits everyday objects that hark back to its former life. "The vinegar was made with herbs from the replanted garden."



stones and unstripped logs. The timbers that supported the spire had been chopped off, and nothing but the louvered shutters survived in storage. State authorities insisted that a replacement spire and steeple be able to withstand winds of up to 142 miles per hour. Cottrell had a late-nineteenth-century photograph that showed the steeple being taken down, and used it to ensure the authenticity of the replica. However, he chose steel instead of wood, for lightness and strength, and to reduce maintenance he selected copper in place of the original tin for the spire. The three sections of the ten-ton steeple were bolted together and lowered by crane onto new structural supports.

Restoring the interior was a less formidable challenge. He shored up the crooked balcony, rebuilt a staircase and replaced the handrails and brass chandeliers. He reroped the sash windows and was pleased to discover that most of the original glass was intact. To preserve the sense of age, he simply painted over nicks and other imperfections. "The walls are still bowed, and you have to kick the door to open it," he laughs.

As he worked on the church, Cottrell bought the rest of the block, intending to restore a handsome Federal house and rebuild its former barn and outbuildings. A smaller resi-



LEFT: "We had to completely gut the master bedroom," says the designer. "We wanted to keep it as simple as it was when the Browns lived there as newlyweds in the mid-1800s."

BELOW: Occupying the light-filled master bedroom are a circa 1830 maple-veneered dresser and table from Ohio and an 1840 Indiana bed. The pair of Currier & Ives prints date from the late 1800s. The oil lamp is 19th century.

dence also shared the site. "It was a stepchild," he says, "covered with asbestos siding and used as a storage shed." It seemed valueless, and he considered tearing it down. But a local antiques dealer told him it had a fine staircase, and he crawled inside, over piles of old sofas and stoves, and found that the stairs matched those in the church. Excited, he took a claw hammer and began prying off the exterior siding, revealing wood and traces of moldings that had been re-





moved when the house was modernized and divided into apartments.

He learned that it had been built in the 1850s on a property two blocks away and moved to its new site years later. It was a wedding present from Norman Brown, a merchant who owned the Federal house, to his son William: a Cape Cod with a fashionable Greek Revival façade. Like the church, it was constructed of poplar, a wood that repels termites and endures the ravages of weather without

ABOVE: "To the rear of the house is the old Greek Revival church, built in 1849–50. It was in danger of being demolished, and I knew that it had to be saved." BELOW: The finished façade.

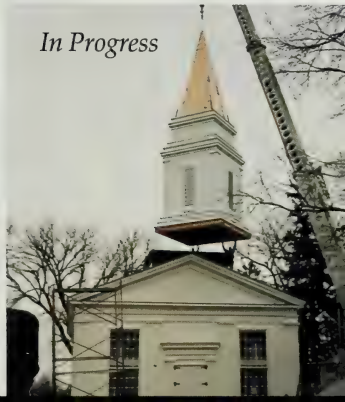


ABOVE: "The church was turned into a dance hall at the turn of the century and in later years had its shuttered steeple removed. We re-created it by working from an old photo."





ABOVE AND BELOW: "We decided to do the spire in copper instead of tin," says Cottrell. "The largest pieces of the steeple were welded together and then hoisted up by a heavy crane."





ABOVE: "I once lived near here and have had my eye on the church since I was child. It was in extreme disrepair when we started on it, yet it had elements like a wonderful staircase."

rotting. Cottrell took off the siding and aluminum frames, unblocked windows, and discovered that the basic structure was sound. But everything else required hard work.

He replaced sash windows, sketched new moldings in the spirit of the old, and added a rear porch. Layers of paint were stripped from the floors, which were sealed, and from the walls, which were then repainted in the original tones of white and buttercup yellow, green and claret (traces of these colors still clung to the raw boards).

By now Cottrell had decided that the two houses and the church should be opened to the public as a museum, to complement Attica's four other historic districts and contribute to the revitalization of the town. "I would like to see it revived as a living community," says Cottrell, and this has inspired him to reach even higher in his restoration work. "I've taken poetic license in furnishing the house," he admits, "because we have no exact record of how these people lived. They could have had all these pieces, but they probably had fewer." Purists may fault that he has idealized the interiors, and perhaps he has, but he has caught the spirit of that era, in which local artisans used natural materials in simple ways to create a pleasing harmony. Within the picture-perfect white façades are rooms that reflect the touch of country craftsmen.

The church will be a showcase for nineteenth-century decorative arts, drawing on rich local collections of majolica, Amish furniture, quilts and other objects. The pews will be pushed back to accommodate changing exhibitions, though Cottrell hopes that the church will one day revert to its original role. The rebuilt barn will house a resident artisan. Mid-nineteenth-century flower and herb gardens have been replanted, and the Federal residence is being restored.

As the project nears completion, John Cottrell reflects on what he has accomplished. "Who knows why I'm doing it?" he asks. "How do you explain a passion? I love it here. I still have wonderful friends in the town, and someday I'd like to return with all the things I've collected in California and share them with my neighbors." □

BELOW: "The nineteenth-century piece is a slant-top desk or lectern. We remade the wrought-iron handrails to match the lone original that's still in place. The church is now used for weddings, musical series, lectures and arts and crafts exhibits."



Cottrell decided that the houses and the church should be opened to the public as a museum, to complement Attica's four other historic districts.



RIGHT: "The church was in such poor shape that it needed a new foundation and had to be reinforced with lag bolts and steel brackets." BELOW: The main room bears new lights that echo the old. "The antique ones had been discarded over time."



New York Revision

Turning Back the Clock on a Postmodern Apartment

INTERIOR DESIGN BY BRUCE GREGGA, ASID, AND ALEX JORDAN
TEXT BY JUDITH NEISSER
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY FELICIANO

"It was a vintage twenties apartment that had been redone in a Postmodern style in the early eighties; we simplified the rooms so they could receive a collection of French antiques and twentieth-century paintings," says Bruce Gregga of a Manhattan residence he designed with his associate, Alex Jordan. BELOW AND BOTTOM: "As an introduction to the place, we pared down the entrance hall and put in a French-style bronze railing as a counterpoint to the marble."



Before



IMAGINE A 1923 Manhattan duplex that had been extensively remodeled in the early eighties, at the height of the Postmodern movement. Downstairs, an Italian piazza was implied through the use of sophisticated lighting and the layering of geometric cutouts on walls and ceilings. Classical elements—abstracted columns, cornices and moldings—were employed throughout. Architecture dominated, and the large-scale furnishings in off-



white fabrics and floral prints played a secondary role.

In the late 1980s the apartment changed hands, and the concept behind it was altered as well. The new owners hired Chicago interior designer Bruce Gregga, whom they met through friends, to revamp the two-story space.

"Postmodernism was an inappropriate design statement for these people," says Gregga. "They are renowned

RIGHT: "We made sure that we allowed for plenty of wall space in the living room for the paintings," says Gregga. "We installed stepped moldings for an added architectural detail."

BELOW: "The living room is full of antique French furniture and a dramatic Napoleonic rug." Brunschwig & Fils silk sofa velvet, damask on canapés and brocade on the pair of fauteuils. The striped chair silk is from Scalamandré. Bardith throw pillows on canapés. Bronze-doré candlesticks, Marvin Alexander. Lacquered scroll box on low table, Naga Antiques.



Before



"My clients needed more wall space for the paintings."



collectors of eighteenth-century French antiques and twentieth-century art. My job was to create a finely crafted background to enhance rather than compete with their collections."

Out went the Postmodern decoration—the exaggerated wall moldings, the built-up cornices, and the split columns that framed a number of doorways. "Some of the grander elements, such as the marble staircase, were retained and modified," notes Gregga, "to marry with a cleaner, more traditional layout."

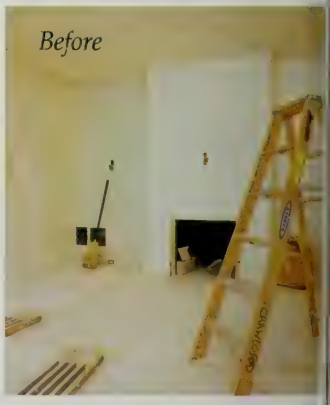
The angular staircase was enclosed on either side with floor-to-ceiling plaster partitions. Its contemporary brass handrails were replaced with bronze ones that were fashioned in a more eighteenth-century style. A window of glass block set high in the stairwell was kept in place. It serves not only as an excellent "conduit of light," says Gregga, but also as a handsome screen to obscure a view of the undistinguished building next door.

Other methods of simplification and containment were selected for the vast living room. Gregga had the bullnose molding ripped out and substituted a more streamlined stepped trim on the walls at the ceiling juncture. The common half-wall of an adjacent sitting room was filled in, as was the opposite wall, which opened to the stairwell.

"My clients needed more wall space for storage and the display of paintings," explains Gregga. "By closing off the sitting room, we were able to include a stereo system and a bar and to gain additional footage for furniture. Now we have an intimate little room."

In the living room, as a counterpoint to a dazzling array of eighteenth-century French furniture upholstered in silk—velvets, damasks and brocades—Gregga imposed a restrained palette. A soft wheat hue covers the walls; the ceiling and trim are painted marble white to blend in with the remaining ear-

ABOVE LEFT: "We modified the apartment's floor plan, putting up walls to create new spaces," explains Gregga. "For instance, the sitting room was fashioned out of an area just off the entrance hall." ABOVE: "The room is an intimate spot to read, watch television or listen to music," the designer says. "While more informal than the living room, it still retains the same sense of elegance." The bronze vase, at left, is from Naga Antiques. Clarence House fabric is draped over the table.



ABOVE: "The dining room was stripped to the bare essentials." OPPOSITE: "The room is somewhat more austere, which makes the furniture even more sculptural and the paintings more powerful." *Consoles dessertes* are Louis XVI. Baccarat crystal. Dinner service, Bardith.





ABOVE: "The husband asked for a place where he could either be quiet and go through his art books or entertain friends on a less formal scale. We designed a paneled library for him out of what had been two children's rooms."

ly-eighteenth-century-style fireplace.

The living room's drapery treatments, Gregga notes, are intentionally elaborate to bury the Postmodern framework surrounding the floor-to-ceiling casement windows that march along the outside wall. Why even keep the framework? "It houses an award-winning lighting system," he says, made up of incandescent strip lights behind a Plexiglas diffuser. "At night," he adds, "the effect is that of daylight coming through. Besides, you can't give these clients enough lavish draperies and fringe."

Gregga points out that every single object in the living room was bought specifically for the apartment on a shopping trip to Paris—including the Aubusson carpet. "Isn't the rug grand!" he exclaims. "Napoleon commissioned it for his brother."

The lighting system, installed during the 1980s renovation, also illuminates the draperied windows and soft wheat walls of the dining room. As he had done throughout, Gregga removed all the Postmodern acc[illegible] and juxtaposed ei[illegible] French furniture with [illegible] tury art. Contempora[illegible] been replaced by low-v[illegible] lights set directly above e[illegible]

ing. Over the dining table is a highly polished, ornate bronze chandelier. "We bought it at auction," says Gregga. "It's a Louis XV–Louis XVI transitional piece."

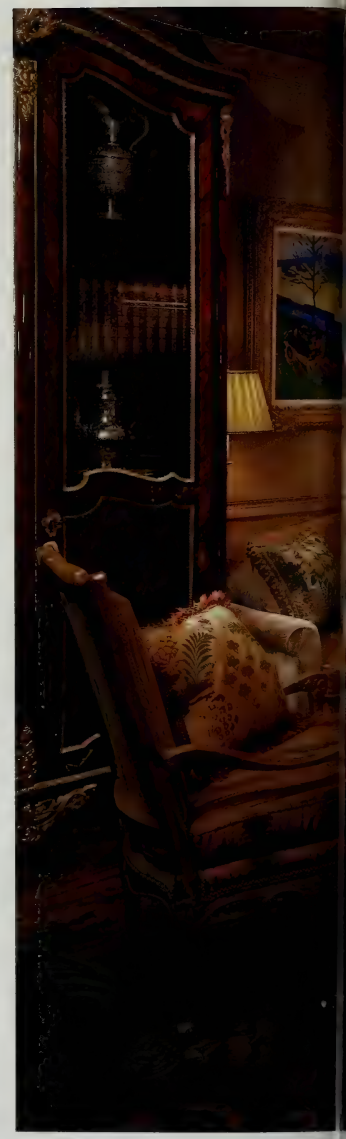
Although Gregga's design required paring architectural elements and closing up some rooms, the downstairs floor plan remains essentially unchanged. The public rooms stand in a row along a hall that runs perpendicular to the elevator entrance.

Upstairs, the layout has been altered. A bedroom and bath were turned into a large dressing room, and two children's rooms were combined to create an impressive wood-paneled library. Gregga credits William Crawford, the general contractor, for the fine proportions and the impeccable craftsmanship. "Mr. Crawford has at his fingertips the finest mill shops in New York. As a matter of fact, he owns them," he says. "The entire room was built from our plans in one of his workshops. We were able to take our clients there and walk through the space and decide the placement of the furniture."

The finished library, lined with pickled-oak paneling, is furnished primarily with Louis XV pieces of mahogany and ormolu. The rug was originally woven for the king's palace at Fontainebleau.

The master bedroom is a different story. "It was planned as a cool retreat from the rest of the apartment," says Gregga. A soft aquamarine tone is introduced in the wallcoverings, upholstery, carpeting and draperies. But even in this quiet space, Gregga's design theme stays consistent: The shell is timeless; the collections are the focus.

"When I first saw the apartment," he says, "no one had been living in it. I'm always intrigued by an empty room. There are endless possibilities. You can say, Well, do I want to do Louis XIV? Louis XV? Directoire? Yet in the end, your primary considera[illegible]on is what the client wants. And [illegible]n it all works together smoothly, [illegible]oy. Was this an intriguing proj[illegible]er all? Absolutely." □





"The pickled-oak paneling in the library is a contrast to the highly polished mahogany of the *bureau plat* by van Risenburgh and the *bibliothèques,*" notes Gregga. The Louis XV Savonnerie rug was once in a room at Fontainebleau. Scalamandré sofa and chair fabrics. The bronze-doré-and-steel candlesticks mounted as lamps are from Marvin Alexander.





ABOVE LEFT AND ABOVE RIGHT: "The residents wanted the master bedroom to be very pretty," recalls Gregga. "It was envisioned as a cool retreat from the rest of the apartment, which is all done in warmer colors. It was to be infused with the same serene quality that one would have by being at the sea. And of course, we had to take advantage of the spectacular views of Central Park."



ABOVE: A Louis XIV mirror with a giltwood-and-*verre églomisé* frame and a pair of Louis XVI fauteuils, which are stamped "G. Avisse," heighten the classic French overtones of the master bedroom. The pair of marquetry-and-ormolu Louis XV commodes that flank the mantel bear the stamp of Migeon. Brunschwig & Fils fabrics used on walls and for bedcovering and large pillows.

Even in this quiet space, Gregga's design theme stays consistent. The shell is timeless.



"The master bedroom is enveloped with fabric, and that adds to the tranquillity," says Gregga. Resting on an ornate inlaid Louis XV *bureau Mazarin* is a 19th-century crystal shell with a gilt-bronze stand and a porcelain base.

Northern Light for Rural Vermont

Banishing Gloom in a Family's Vacation Residence near Sugarbush



INTERIOR DESIGN BY GEOFFREY N. BRADFIELD OF JAY SPECTRE, INC.
TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY RICHARD MANDELKORN

Rustic overtones enhance a Vermont vacation house reworked by Geoffrey Bradfield and the late Jay Spectre. "It's meant to be an escape," says Bradfield. ABOVE: The former living room.

HOUSES GROW OVER THE YEARS the way families grow—sometimes with careful planning, sometimes without, though the results may be felicitous either way. Certainly, a house that was built on a relatively modest scale may, in time, acquire additions that dwarf the owners' original intentions, turning what was once a well-conceived, well-proportioned suite of rooms into something of a designer's conundrum. How to redress a house that has grown out of balance without restructuring the entire building? That was the question Geoffrey Bradfield and the late Jay Spectre faced at their clients' vacation property near Sugarbush, Vermont.

The house had once been much smaller than it was when the designers turned their attention to it. The owners originally built it as a ski retreat, and as their family expanded (they have three sons, each with a family of his own), they added first one wing and then another, including spacious guest accommodations, an indoor pool and a gym. These additions brought the house, not including the outlying guest cottages, to 11,000 square feet, of which Spectre and Bradfield were asked to redesign about 3,400 square feet. As Bradfield says, "Our clients found themselves living in spaces that no longer shared any relevance with the additions. We were called in to balance the scales and to give the original rooms more prominence."

What the designers found was a residence with striking views—it is set on a promontory overlooking the Green Mountains and the valley below—but into which a kind of darkness had gradually crept. Like many ski houses, it displayed lots of wood; it has enormous oak beams throughout. Previously, these were stained dark, which made the rooms, though comfortable, seem somber and much smaller than they actually were.



ABOVE: "We sandblasted and bleached the beams to give the living room a much cleaner look," notes Bradfield. Part of the owners' collection of 19th-century majolica is displayed in the media cabinet/vitrine. Paisley fabric, Clarence House. Brunschwig & Fils green pillow fabric. Houlès pillow trim.



The beams were stained dark, which made the rooms seem smaller than they were.



ABOVE: The designers left the windows unchanged to emphasize the views of the Green Mountains. "The living room is large, but the dark beams made it heavy," says Bradfield.

ABOVE: Bradfield, right, looks at plans with architect Marcel Beaudin, who originally designed the house. BELOW: A pair of 19th-century beaded stools from Cameroon and a contemporary carpet add vivid color. The floor lamps were inspired by Giacometti. Partially seen at right is Joseph Raffael's 1991 *A Delicate Balance*. Sofas are from the Jay Spectre Collection for Century Furniture.





ABOVE: Dark beams continued into the dining room, where a paneled storage wall divided the space from the adjoining kitchen.

"Probably the most decisive step we took was to sandblast the beams throughout the reception areas and then use a pale bleach on the raw oak," explains Bradfield. That required an aesthetic leap of faith on the owners' part, a leap that even Spectre and Bradfield's work in their houses in Toronto (see *Architectural Digest*, July 1985) and Palm Beach had not completely prepared them for. "It took some persuading," Bradfield admits. And yet the results, after three long months of sandblasting, are striking. "It instantly doubled the size of the living room," he says, "and it opened up and visually enlarged all the lesser spaces." Light from the Vermont sky, winter or summer, seems now to be amplified by these rooms rather than absorbed by them.

At the same time, the house's original architect, Marcel Beaudin, was called in to design a cantile-



ABOVE: George Deem's 1989 *Ars[illegible]* is set against the wall; an 1865 weathervane attributed to A. L. Jewell & Co. provides an unusual centerpiece [illegible] table. Jacobean-style chairs are 19th-century English. A majolica vase holds flowers.

vered room that would extend out over the cliff on which the house is set. This prompted a fortuitous change in plans. At first Bradfield had intended this space as a sitting room for the couple. But that seemed to make too little use of the vistas at their disposal. So Beaudin and Bradfield opened up the room and turned it into the master bedroom, thereby doubling the size of the owners' sleeping quarters. "The effect was dramatic," the designer says. "It gives one the sense of floating over the treetops, with sweeping views on three sides." Atop the bedroom there is now, as a bonus, a vast terrace that opens off the guest suite on the floor above. In turn, the couple's former bedroom was converted into a sitting room, which gives onto the pool and garden.

Before the redesign, the house was replete with objects the owners had gathered over the years—



ABOVE: Marcel Beaudin designed a cantilevered addition for the master bedroom that extends over the cliff on which the house is set.



ABOVE: The master bedroom is now a dramatic space that offers views of the nearby ski run. At left is *Henri's Vine*, a 1992 sculptural chair in painted aluminum by Alan Siegel. The bed fabric is from Manuel Canovas. Clarence House drapery fabric.



ABOVE: The original master bedroom, which opens onto the garden and the pool, was converted into a sitting room for the owners.

rustic benches, examples of needlepoint and part of their collection of majolica. Bradfield kept the folk inspiration in mind when he reworked the master bedroom wing. The majolica fills these rooms with color and is echoed in the fabric chosen for the throw pillows in the sitting room and the bedcovering in the master bedroom. The vivid hues are repeated in the living room, which features Joseph Raffael's *A Delicate Balance*, a double portrait of van Gogh and Gauguin; a pair of nineteenth-century African beaded stools; and a rug by the designers that has a border Bradfield describes as "a contemporary approach to flame-stitch design."

There is an air of restrained wit about it all. "The clients' other residences aren't like this one," Bradfield says. "Their Toronto house is quite serious. They wanted the Vermont house to be whimsical."

Foyer Bird II, a 1981 work in oil and acrylic by Jim Sullivan, is featured on a wall of the sitting room, which Bradfield warmed with a chenille upholstery fabric and a leaf-patterned wallcovering. Beside the sofa is one of a pair of lamps with amber-beaded shades.

And so one finds in the living room a Giacometti-style table that echoes the real Giacometti tables in the Toronto house, and Giacometti-style floor lamps with animals perched on the crosspieces. And one finds in the master bedroom an almost organic chair (made of aluminum) by Alan Siegel and in the sitting room a star-shaped painting by Don Nice whose motifs are derived from a quilt pattern. There is a continual interplay between natural forms and artificial replicas of them, as with the majolica, which itself is so often whimsical.

But above all there is light and a sense of airiness, as if the ceiling had been lifted and the stars let down. "Our intention was to do the less obvious thing," Bradfield notes. "Rather than re-creating period rooms, we tried to marry the environment with a twentieth-century approach." □



ABOVE: As they did elsewhere in the house, the designers lightened the beams in the sitting room. They also retained the stone wall.



Don Nice's 1982 *American Star Series: Buffalo* and an 1875 goat weathervane lend a folk art feel to the sitting room. Near the door is a majolica table. The oak-and-steel desk and the upholstered chair and ottoman are from the Jay Spectre Collection for Century Furniture.

A California Evolution

Cohesion and Grace Imbue a Venerable Farmhouse



Scott Lamb redesigned a Marin County house built in the 1870s and enlarged several times, including once by Julia Morgan in 1904. ABOVE: The living room was somber until brightened with paint and more French doors.



"The household includes children, so the design had to be practical," Lamb says. ABOVE: First the window seat was modified, then the room was painted and accessories added.

RIGHT: "I was very conscious of the architectural detail, and my intention was not to do anything inappropriate," says Lamb. "I wanted to convey a sense of the forties." The living room offers views of the surrounding woodlands. The seat cushion of the high-back corner chair is covered in fabric from Schumacher.



INTERIOR DESIGN BY SCOTT C. LAMB, ASID
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JOHN VAUGHAN

THE TOTAL transformation of a house can, on occasion, be a delicate, luminous matter. No trashing the kitchen to make way for the master bedroom. Not much dusty ripping out, not much frantic turning upside down, inside out. Just cosmetics and accessories, correctly interpreted, judiciously applied. Designer Scott C. Lamb enjoyed this kind of project with a young couple whose house in Kentfield, ten miles north of San Francisco, was blessed with a good pedigree and excellent architecture.

"The rooms were perfectly proportioned," says Lamb. "The detailing was impeccable, and even a lot of the wallcoverings and trim could be retained. We just had to lighten it up."

The original structure was an 1870s farmhouse, one of the first in the village named for the family of William Kent. Kent, who was a congressman, sponsored the bill that created the National Park Service, and his personal contribution as a pioneering conservationist was tremendous. He bought and then donated 295 acres of Muir Woods, a redwood preserve honoring the naturalist John Muir, his friend and a frequent visitor to his house. It is said that the three redwoods now towering over the property were originally a gift from Muir.

In 1904 Kent had the redoubtable architect of San Simeon, Julia Morgan, expand the house. In the twenties it was expanded further, and in the mid-eighties it was thoroughly modernized and expanded yet again by architect Warren Callister. The amenities now include a billiard room, an indoor squash court, an indoor lap pool and an outdoor pool, as well as a tennis court cantilevered over a ravine and held up by pieces that were salvaged from repairs on the Golden Gate Bridge.

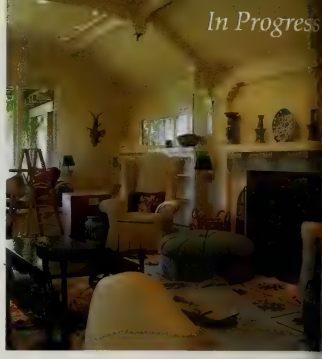
The site was originally an orchard, and it still features abundant plum, fig and apple trees. A splendid lawn



leads away from the house, which is also graced by a cutting garden, an herb garden and a vegetable garden.

"We began by just sitting down to talk," the designer recalls. "Then we looked at the rooms and discussed how they'd be used. We looked at the things they had and wanted to keep.

"In general, they were very precise," he continues. "They knew they wanted a large sofa in the living room. She wanted needlepoint rugs, and she loves blue-and-white porce-



ABOVE: "The clients wanted to live in the space to see how they would use it, bringing in some of the furnishings they had in their previous residences," the designer explains.

ABOVE RIGHT: "They asked for sophistication and a sense of the outdoors," says Lamb, who juxtaposed antler sconces with Chinese blue-and-white porcelains in the living room.

BELOW: Lamb reworked the mantel and flanked it with William and Mary–style wing chairs, from Lee Jofa. Clarence House fabric on pouf. Chinese needlepoint rug by Savnik.





ABOVE: In the 1980s the house was expanded and modernized, with a two-story squash court and an indoor pool installed. The games room served primarily as a storage space.

antlers used for the sconces "are naturally shed," and are appropriate to clients who love wildlife (she's a docent at the San Francisco Zoo) and whose house is surrounded by woods inhabited by raccoons and foxes.

The dining room was another space that was noble but somber. Its dark woodwork was painted over, and its elegant vaulted ceiling was airbrushed from a lighter blue in the center to a slightly darker blue at the edges—like the sky itself. The walls



ABOVE: To soften the effect of the glass wall, Lamb placed a screen, adorned with a Brunschwig & Fils bookshelf-motif wallcovering, before the court, and introduced a rag rug.

lain and Oriental antiques, as well as antique silver frames for the family photographs, which are so important to both of them. And because the house would have children and dogs and lots of games and friends, it had to be comfortable and not too fussy."

The lightening-up process began in the living room, where bookshelves flanking the French doors were replaced with an additional pair of French doors. The dark woodwork and the walls, which had been a noble but somber hunter green, were painted a creamy white, and the floors were covered with wool sisal. "They liked the country idea of sisal," notes Lamb, "but not the fact that it's rough on bare feet, so we used a wool version, which is flat enough that area rugs can be added on top."

The overall effect is now "Katharine Hepburn in the country, a classic forties revival," the designer quips. There are box pleats on the wing chairs' floral linen slipcovers, needlepoint rugs and pierced-paper lampshades. "It's very old-fashioned, but easy and definitely not contrived," he adds. The pouf in front of the fireplace is Lamb's own design; with its pie-shaped upholstered segments and drop skirt, it is a versatile piece, he feels, commodious enough to seat three or four and durable enough to put your feet up on.

Lamb is quick to point out that the



ABOVE: "My plan was to make the residence lighter, more comfortable and more cohesive," says Lamb. The McGuire rattan chairs, sofa and ottoman are covered in a Stroheim & Romann stripe. He simplified the ceiling lamps and accented the space with miniature furniture and a wooden bowl and baskets from the Philippines.



ABOVE: "The moodiness of the dining room contributed to the sense of disjointedness we felt in the house," says the husband, whose family gave him the Georgian table and chairs.



ABOVE: "To bring the indigenous flora and fauna indoors, we commissioned hand-painted chinoiserie-style wall panels," notes Lamb. The fireplace surround was replaced with slate.

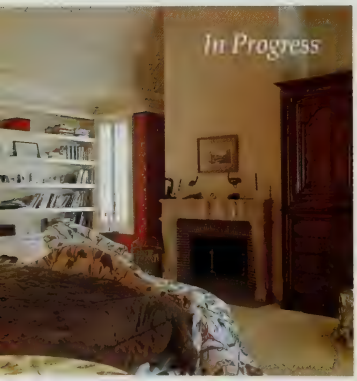
"We tend not to entertain crowds of people—instead we invite a few couples for dinner," says the wife. RIGHT: A 19th-century French lantern illuminates the dining room; on the t[a]ble are 19th-century Chinese porcelain doves.





The clients wanted to retain the raspberry-colored walls in the master bedroom. ABOVE: Lamb discusses his concept with assistant Judith Greenberg and one of the contractors.

BELOW: In the master bedroom, Lamb added the wallcovering border, designed the bed and commissioned the Régence-style *buffet à deux corps* beside the 17th-century-style mantelpiece.





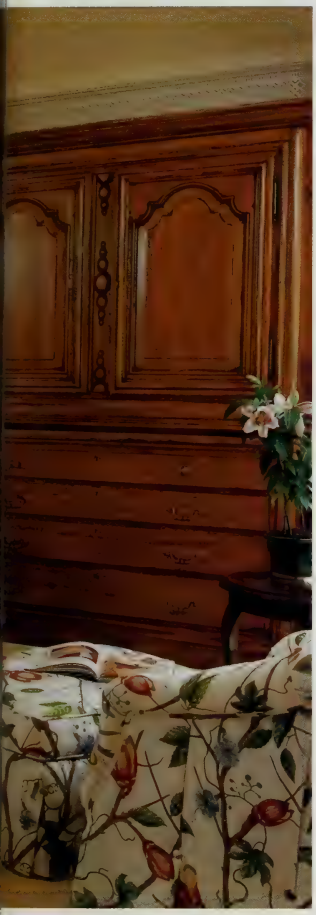
are now adorned with hand-painted canvas panels—"chinoiserie à la California," says Lamb—with trees, plants and animals in a fantasy landscape that continues above the cornice.

Once these changes had been made, the Georgian table and chairs from the husband's family could be complemented by an eighteenth-century English sideboard, topped by Indian brass candlesticks made into lamps and, in season, roses and hydrangeas brought in from the garden.

Lamb himself was initially hesitant about the raspberry wallcovering in the master bedroom, but when his clients decided they wanted to keep it, his solution was to soften it by adding a fretwork wallcovering to the frieze of the cornice and by incorporating the raspberry tone into the fabric used throughout the room.

The fabric—picked, says Lamb, "because it was gutsy, not fussy"—had actually been discontinued, but because the manufacturer still had the patterns, Lamb was able to have it specially printed for the clients in Switzerland. It was then used everywhere—on the bed, the bench and the Syrie Maugham–inspired tufted tub chairs. (There are no draperies, only shutters, on the windows.)

Lamb took his design for the bed from a Louis XVI daybed, blown up to king size. "We thought about doing a canopy bed," he admits, "and the wooden finials on the headboard can be removed and poles inserted, but considerations of the view of Mount Tamalpais out the corner window proved more compelling."



In designing the bench, Lamb made a transition—to Louis XV, the style of the slipper chairs and of the trellis-work-stenciled table. For the media center, he had a Régence *buffet à deux corps* copied in superscale by San Francisco craftsman Claudio Mariani.

The most subtle alteration took place with the squash court. The clients are not devotees themselves, but the court also contains a basketball hoop, and they do enjoy an occasional game of H-O-R-S-E. It also serves as a wide-open indoor playground for their young son. The wife felt that the court's all-glass wall seemed too harsh, and the empty court itself too cavernous, from the perspective of the adjacent games room. So Lamb installed a screen there, decorated with a bookshelf-motif wallcovering, to close off the vista.

The process of transformation continues: A new baby requires a new nursery, the original Victorian parlor becomes the library. Scott Lamb's delicate modifications meld the heritage of the clients' families with the heritage of the house itself. "I wanted to pay homage to the house's design, and blend our decorative elements into the architecture—we just had to personalize it," he says. In so doing, he has provided a new family with an appropriate setting in which to grow and flourish. □



ABOVE: "We sought a clean, open look for the breakfast room—which is oriented toward a gazebo and the lap pool—and we decided to maximize every bit of light," says the designer.



RIGHT: "I decided to remove the chandelier—the architecture was so strong we didn't need more embellishments," Lamb notes. Painted French chairs encircle the glass-topped table.

ABOVE: Much of the bedroom furniture is upholstered in a floral chintz, which was requested by the wife. Falcons and a pair of Chinese Export pigeons stand on the mantel before the pier glass, from Brunschwig & Fils.

"One of my goals was to incorporate the landscape into the interior in a natural, uncontrived manner," Lamb says. RIGHT: A love seat with Clarence House animal-print fabric after Giacometti stands at the table in the breakfast room. Two pairs of 19th-century Staffordshire dogs rest on the window ledges. In the gazebo, beyond, are rattan chairs from McGuire.



Sea Change in Georgetown

Enhancing the Original Proportions of a Former Naval Commander's House

INTERIOR DESIGN BY ANTHONY P. BROWNE TEXT BY SUSAN MARY ALSOP
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY TERRY ASHE AFTER PHOTOGRAPHY BY BRUCE KATZ

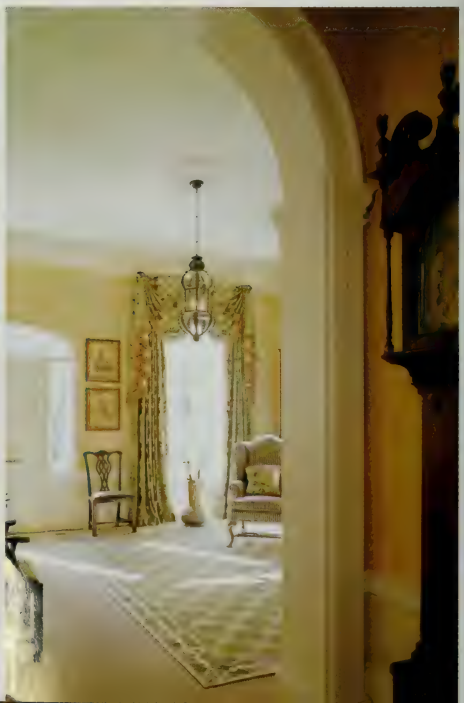


A Federal house in Georgetown that was once home to a naval commander was renovated by designer Anthony P. Browne, restoration consultant John Richardson and architect Pamela Heyne-Widell. LEFT: "Nothing had been done to the house for years," says Browne. "We did it a big favor." BELOW LEFT: The bricks were repointed and shutters were added.

RIGHT: Browne designed a reception room from what was probably an office in the late 19th century, when the house was a school. BELOW RIGHT: Pennsylvania Chippendale clock is circa 1780. Brunschwig & Fils floral fabric. Christopher Hyland damask wallcovering.









ABOVE: There were no moldings anywhere in the house, so the designer had a frieze put in along with a chair rail. ABOVE RIGHT: The chair rail and the ceiling were painted to offset the white trim, and the balusters and risers of the staircase beyond were painted white.

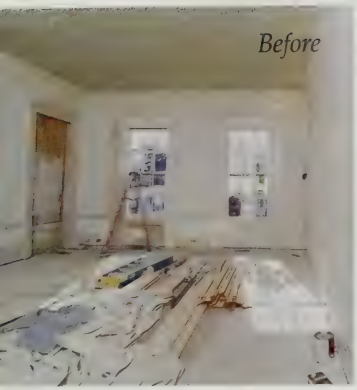
THE HOUSE TOWERS above its Georgetown neighbors. It was built in 1815 and remains the only freestanding residence on the block. According to *Historic American Buildings Survey*, "This Federal brick mansion presents a very ordered façade to [the] street, which gives little hint of the various renovations and alterations the building has suffered. Situated well back from and above the street, the house appears somewhat aloof from its younger neighbors."

The book goes on to list the names of the house's successive owners, giving special attention to its second occupant, Commander Stephen Cassin, a naval officer who was awarded a gold medal by Congress for his heroic actions during the War of 1812. He died in the house, having presumably spent his last years gazing out on the harbor of Georgetown. In those days it would have been easy for him to see



BELOW: An 1860s landscape by Hermann Herzog is displayed over the fireplace in the reception room. "It's lovely to walk into the house and see a blazing fire," Browne notes. Prints by Kip depict English estates. Atop the sea grass matting is a Colefax and Fowler rug.





LEFT: The living room was the only room on the first floor to retain its former proportions. BELOW: Seymour Guy's 1877 *Two Children and a Bird* is flanked by Chinese altar jars in the living room. Many of the furnishings are from the owners' previous house in Georgetown, which Browne also designed. The giltwood pier glass over the piano dates from about 1800. The Napoleon III Aubusson carpet is from F. J. Hakimian.

the port by looking beyond the low wood houses across the street from his own three-story residence.

Owner followed owner through the years. In 1893 the house was opened as Gunston Hall, a girls' school that was succeeded by two more boarding schools. By 1920 there were thirty-two pupils. In 1942 Ray Atherton, a distinguished member of the United States Foreign Service, turned the house back into a residence, and his widow continued to live in it until her death a few years ago.

The structure was inhabited only by a housekeeper until it was acquired by the present owners. Many prospective buyers had seen the house, but they were frightened by the need for extensive restorations and above all by the fact that it was so dark and dreary. From the street the house appeared to be an impeccable Federal residence, but behind the main block was a maze of rooms added in the nineteenth and twentieth centuries. It took courage on the part of the new owners to see the possibilities. "We'd been living in a modern house nearby that really didn't suit us," says the husband. "We decided that if we were going to stay in Georgetown, we wanted the best."

The team chosen for the job was a talented one indeed. Designer Anthony P. Browne had worked with the couple before, and with his architects



"The house was so gloomy, but now it has better light than any other house I've seen in Washington."







ABOVE: The owners wanted to bring more light into the house. "We had quite a job on our hands," the husband says of the project, which included installing a new heating system and putting new flues in the chimneys.

ABOVE: Although John Richardson had to use aged pine boards elsewhere, the floors in the living room were preserved. BELOW: A circa 1810 convex mirror is over the fireplace, while one of the designer's signature cloverleaf-shaped ottomans is below. The circa 1890 French chandelier was found in Atlanta. Christopher Norman floral fabric.

eye and sense of proportion, he was the logical choice to reorganize the interiors. He was joined by contractor John Richardson, who acted as the historical restoration consultant, and architect Pamela Heyne-Widell.

The project presented a daunting array of challenges. "A new roof had to be put on and all the bricks had to be repointed," says the husband. "The kitchen was just a small gutted area, and there were no baths at the back. We had to take out the antiquated heating system and redo all the flues in the chimneys. But that was just the beginning."

What the couple wanted was a cheerful house filled with light. They asked Browne what could be done about the entrance hall, a narrow, dark passage. A wall on one side divided it from a small room that probably was the headmistress's office when the house was a school. The spiral staircase at the end of the hall was completely obscured. "The most difficult part of the job was deciding what to do with this space," says Browne.

His solution was to tear down the wall and add an arch leading to the staircase, creating a sunny reception room. He set his favorite sea grass matting on the floor and on the stairs, and put up a striped wallcovering. The original handmade hardware has been restored, and the lantern over





ABOVE: New windows and moldings highlight the library at the rear of the house, which was a warren of small rooms added in the 19th and 20th centuries. BELOW: A bay window now looks out to the garden. On the far wall is an early-19th-century hunting print. Fabrics for the draperies, window seat, pillows and ottoman are from Clarence House. Ticking stripe is from Brunschwig & Fils.

the stair is suspended by a chain covered by a piece of twisted silk, which the designer calls a stocking.

Anthony Browne's houses have certain hallmarks, such as painted ceilings, cloverleaf-shaped ottomans and distinctive window treatments. "This house justifies the weight and quality of superb heavy draperies," he says, "much in the English vein of keeping out drafts." And the draperies all have patterned linings: "The house should look pretty from the outside as well as the inside."

The living room retained its original proportions—the only room on the first floor to do so. Curiously, there were no crown moldings or chair rails anywhere in the house. They have now been added, giving architectural definition to walls that were too plain and empty. The room is warmed by a two-tone raspberry-striped wallcovering custom made in



England for Browne; the Aubusson carpet carries the same vivid tones. The chandelier was found in Atlanta, a charming nineteenth-century portrait of two children hangs on one wall, and the designer's comfortable upholstered sofas flank the fireplace.

At this point the house apparently stopped—the kitchen may well have been in another building in the early days, for the property extends all the way to the next street. The designer and the architect created four rooms out of the rear additions. From the living room there is a step down to enter the dining room, which is flooded with light from three new windows that face the garden. The

When the house served as a school, the bedrooms on the third floor most likely were used as dormitories. BELOW: Shelves were built in the master bedroom sitting room. BOTTOM: The owners acquired the painting over the fireplace from an Irish estate. Fabric for the sofa and pillows is from Colefax and Fowler.







TOP: As in the adjoining library, walls in the dining room were torn down to open up the space, and architectural details and floor-to-ceiling windows were added. ABOVE: The owners entertain frequently, and the dining room features a large mahogany table that dates from the 18th century.

adjoining library also has new windows. "The whole house was so gloomy, but now it has better light than any other house I've seen in Washington," says Browne.

The owners are especially pleased with the porches, or galleries, that run along the garden side of the main block. "They are perfectly original, though they did require some restoration, which was beautifully done," says the husband. They're also happy with the floors. While the living room kept its wide pine boards, the other wood floors had to be completely reconstructed, and Richardson found aged yellow pine for those.

On the second floor above the living room is the master bedroom, looking as if it had always been as it is today, instead of the austere chamber it was before the restoration. There were no closets in the old days in Georgetown houses, and a scent of camphor would emanate from the wardrobes in the bedrooms. And before the days of air-conditioning it would have been unthinkable to have such an open, well-lighted room. Closet and storage space is now located in splendid built-in cabinets next to the master bedroom sitting room. The husband has a working study nearby, and on the third floor, there is a parade of comfortable guest bedrooms, each with its own bath. These pleasant chintz-filled bedrooms probably served as dormitories when the house was a boarding school.

The view is tremendous at this height. It must amuse the owners' grandchildren as well as their adult visitors to see the Washington Monument in the not-too-far distance, just as it pleased Commander Cassin to see the busy port of Georgetown. □







TOP: In contrast with the rooms downstairs, the ceilings in the master bedroom and the sitting room are painted pink. ABOVE: A portrait of two women by Anders Gisson is in the master bedroom, where Browne accentuated the high ceilings with elaborate draperies. The chaise is by the designer.



"I wanted to restore it to its original shape," says Karin Blake (below) of Fair Oaks Farm, her 200-year-old property on Martha's Vineyard. "It's the feeling of history that I love." ABOVE: When Blake found the house, a porch had been added, a chimney was in ruins and the structure had fallen into disrepair.

RIGHT: The designer removed the porch addition, reshingled the roof and re-created the façade and the interior. Stone walls surround the house, which was built in the mid-18th century as part of a gentleman's horse farm.





Fair Oaks Farm Reborn

A Run-down Martha's Vineyard Property Shines Again

INTERIOR DESIGN BY KARIN BLAKE
TEXT BY HUNTER DROHOJOWSKA
AFTER PHOTOGRAPHY BY JOHN VAUGHAN

"THEY SAY YOU CAN'T go home again, but you can."

Designer Karin Blake is talking about her childhood in New England. She relishes the memories of the changing seasons, the verdant landscape dotted with farmhouses, and the plain, hearty food.

For more than two decades she has lived in the celebrity-crowded beach community of Malibu (see *Architectural Dig* May 1992). But each summer she r ns to the East. Five years ago she bought Fair Oaks Farm, an eighteenth-century property on Martha's Vineyard, and restored it with all the passion she feels for the area.

"The East is something that is very much a part of me," she says. "I was born on Cape Cod, but I spent a lot of time sailing to the Vineyard as a child and knew it well. The Vineyard is what the Cape was thirty or forty years ago. You don't see McDonald's or shopping malls there. You go back in time.

"The front half of the h is over two hundred years old."

"Especially in the town I live in," she continues. "It has a historical society, and there are restrictions as to what you can build. For example, the walls around my farmhouse are historic and you can't move them."

There were plenty of walls that the designer did move in returning the house to something resembling its dignified origins. "This was a gentleman's horse farm," she explains. "The front half of the house is over two hundred years old. The back half and the upstairs were built in 1904.

"It was in terrible condition. People had gone in and mutilated and bastardized the interior by sticking in pantries and closets where they didn't belong," she recalls. "An awful porch had been attached."

And worse.

Blake began by removing the offending porch and having the roof reshingled. One of the chimneys was about to collapse and was torn down. The house had to be rewired and mostly replumbed. The designer replaced half of the windows and removed all of the shutters.

Although there is a proper entrance hall, it is a summer house, and visitors tend to enter by way of the kitchen and congregate there. "The kitchen is my favorite room," says Blake. It was also her biggest challenge—an awkwardly proportioned space that she



"Many of the rooms had been divided," says Blake, who saw the farm as a setting for her folk art and American antiques. ABOVE: The west-facing living room before the renovation.



ABOVE: A painted fan shutter hangs over the fireplace in the west-facing living room, which Blake conceived as a "simple and comfortable" space with a painted wide-plank floor and white walls. "Since the room gets full sun later in the day, it has become our afternoon or evening sitting room," she says. Sanderson club chair fabric. Wing chair stripe is from Henry Calvin Fabrics.

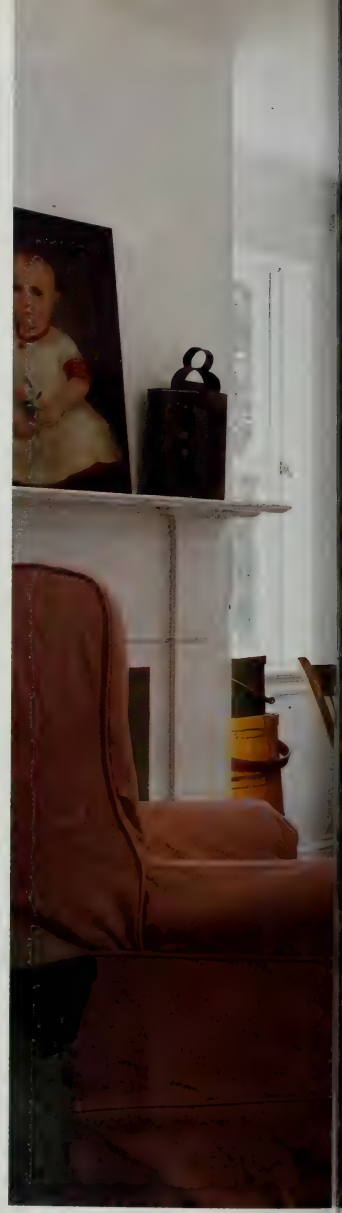


ABOVE: The east-facing living room was completely reworked. A heater stands before a wall that concealed the room's original fireplace, which was uncovered during the project.

made lighter and more open with French doors and three screen doors that stand open to let in the fragrant island breezes. "I took off the aluminum screen doors and the storm doors and added board-and-batten shuttered doors and screen doors that I designed and had custom made," she explains.

"I wanted a large country kitchen," Blake remarks. So she gutted, refloored and reconfigured the room to double its dimensions. She moved the old soapstone sink, which is some four feet long, to make room for the French doors. "I spent a lot of time stripping it to get the old black paint off. Then I put in a commercial faucet





LEFT: "The floor, fireplace, walls, ceilings and windows all had to have major work," the designer recalls. "Now it's our morning room."



ABOVE: A 19th-century American portrait, from Sotheby's, is set beside an 18th-century-style tin lantern on the mantel. A circa 1850 American corner cupboard with its original glass holds English majolica. The blanket chest is 19th century. At right is a hickory armchair. As elsewhere, the wide-plank floor was painted.

that could reach both ends," she says. "For the way I cook, a large sink is the only thing I'm interested in. You can't get a lobster pot in a regular sink."

A barn on the other side of the wall prevented the designer from installing a window over the sink. She found a solution in an 1850 English plate rack. "It frames the sink as a window would. I love reaching for dishes rather than opening cabinets."

For storage, Blake built a pantry, and she now uses a circa 1870 standing cupboard to showcase the white English ironstone china she has collected from dealers on the Cape and the Vineyard over the years. It was purchased from Richard Mulligan in Los Angeles, who shortened it to accommodate the low ceilings of the New England architecture.

Mulligan was also the source of the spare iron chandelier and the assembled set of ladderback chairs in various muted colors. The scrub-top drop-leaf table has a nineteenth-century base that retains its paint.

Blake conjures a typical setting at mealtimes. "The all-white dishes on the painted table with a vase of white cosmos look stark and beautiful, very pure." Thoughtfully, she notes, "That's something you see in most of the houses I do. The connection is simplicity and clean lines."

The light in New England is softer and grayer than in California, and Blake indulged in plain, even "primitive," furnishings that wouldn't work in her Malibu house. "This is a look that I love," she says, "but it's too naive and too simple for most California architecture."

The floors downstairs were painted either gray or green, alternating from room to room like a grand checkerboard. The entrance hall leads to two living rooms, one facing east, the other facing west. Blake uses the east-facing room in the mornings. It had to be completely gutted, but there was one benefit. "In taking out a wall, we discovered a fireplace," she says. Peter Marzbanian, the contractor who



ABOVE: Midway through the restoration, French doors opening to the backyard were installed in the kitchen—Blake's favorite room.



RIGHT: The designer's collection of circa 1840–1920 English ironstone china is arrayed in a circa 1870 American cupboard that had to be cut down to fit in the low-ceilinged room. The scrub-top drop-leaf table is 19th century.



ABOVE: The dining room before the renovation. All the wiring in the house had to be redone and part of the plumbing system replaced. The dining room opens to seven rooms.

worked on the project, duplicated the design of the existing mantel in the west living room. Blake also filled in a missing wall, adding the original door, which she found in the cellar.

The east living room feels like a bright dawn—the sofa is slipcovered in a white fabric printed with cabbage roses; a chair is adorned with a pink damask. "The green cupboard is from around 1850, so the glass is all wavy. It was the perfect size for the room," says Blake. A hickory chair with a woven bark seat is from the early twentieth century. She explains that this is a room where people often gather to talk.

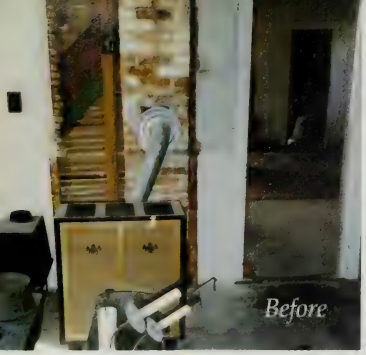
In contrast, the west-facing living room is more formal and the tones more somber. A blue-painted wood bin holds an ample supply of logs for the fire. The chairs are covered with dense floral patterns or blue-and-white stripes. "This is where people go to be separate, to read and be quiet," says Blake.

Two small rooms are adjacent to each living room, but rather than remove walls and open up the spaces, Blake preserved the original arrangement. "I wanted to have as authentic a farmhouse as I could get," she says. One of the rooms has been converted into a child's bedroom, the other into an office.

All of these rooms adjoin the din-



ABOVE: "I copied the Shaker practice of hanging the dining chairs on the wall to keep the room simple," explains Blake. The chairs are from the 19th century, as is the firkin. The fish weathervane is late 19th century.



ABOVE: A heater in the dining room was formerly attached to one of the fireplaces. On the table is the iron chandelier for the kitchen.

ing room at the center of the house. "Eight doors open onto it directly," Blake points out, laughing at what now seems an eccentric, if venerable, layout. A pair of eighteenth-century shoe-foot benches flank an American sawbuck table. Over the mid-nineteenth-century dry sink hangs an architectural fan, which was used as a shutter in an older house. Blake collects them as accents in this and other rooms. To keep the space open and simple, she borrowed from the Shaker tradition and hung the chairs on the wall.

Upstairs, the designer planned dramatic renovations. Two rooms were combined to create the master bedroom. The chimneys from the two living rooms stand like brick pillars at either end. The lines of the roof billow upward like enormous sails, supported by rough wood beams brought from the mainland. They seem tethered to a quirky tin chandelier.

There is a personal history associated with the rope bed, which has four carved posts and finials; it belonged to Blake's grandmother, and the designer herself was born in it. "It's from the 1820s and is more ornate than the furniture I usually have," she confesses. Blake added electricity, as

RIGHT: A pair of 18th-century shoe-foot benches join an American sawbuck table in the dining room. Behind the painted fan shutter is a dry sink from the mid-19th century.





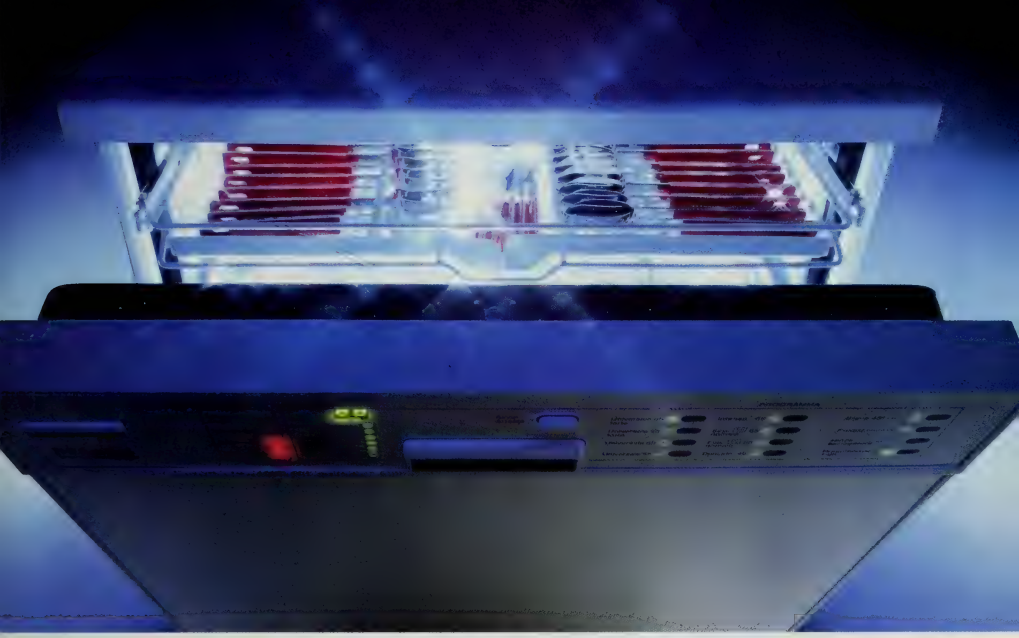
well as new windows, sills and a closet, to the room. The only blinds in the house are on the window beside the bed. "You don't have to have window treatments when you're in the middle of the woods," she says.

What was once a guest bedroom was turned into the master bath. A closet became the shower, and an old pedestal sink was installed. The mid-nineteenth-century house cupboard in the room is from the designer's collection of American folk art.

Karin Blake sighs with appreciation for her island retreat. "It's hard to find a combination of forest, ocean and farm in one area on a quiet country road," she says. "Some people go to a spa. I come to this old farmhouse. You can stay up all night reading because you have no appointments in the morning. There are wonderful beaches where you can walk for miles without seeing anyone. Solitude is very important to me. This is where I come to unwind." □

ABOVE: "The master bedroom was originally two attic rooms," says Blake. "I combined them to create one large room. We had to put in beams for support and add new windows."

BELOW: The master bedroom is now an open space that reflects the roofline. A Shaker firkin is at the end of the 1820s carved four-poster, which belonged to Blake's grandmother. The early American chandelier has its original paint, as does the American rocker in foreground. Floral fabric on the bed and chairs is from Ralph Lauren.



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Collaborating in New Jersey
continued from page 126

white tiles to the powder room's fireplace, which Malcolm McKinstrie II, Britt's associate designer on the project, had created. "They're like those on European stoves of the seventeenth and eighteenth centuries, or even from the bedroom of Peter the Great," he says.

Lighting, another crucial touch, dramatically plays up the architecture and the interior design. Britt brought in Donald Maxcy, a specialist from Monterey, California, to create the proper illumination both inside and out. "Shope Reno Wharton's architecture is so distinguished," Maxcy says. "We wanted to articulate the exterior details and the columns." He buried uplights in the ground, and since the house is set in a glen, he chose metal halide lighting to "give the sky above an ambient glow."

Then Maxcy turned to the house's interior. He installed more uplighting in the entrance hall so that it would bounce off the smooth ceiling and cast shadows where light hit the muscular cornice moldings. "Shadows add excitement to the eye by increasing the contrasts," he observes. In other rooms, miniature quartz halogen lights dot the ceiling and spotlight fixtures are angled and fitted with lenses with a slightly rosy tint. The atrium was its own challenge. "Tom first showed me the furniture layout," Maxcy recalls, "and where the mirrors would go. You don't want the light source to be reflected, so you have to aim it to hit the mirror frames."

Often, philosophical disagreements between architects and designers result in a house divided. Architecture is clearly what happens to the outside; interior design is what covers it up. Obviously, that wasn't the case here. "It was just too big to do gradually and in pieces," says Wharton. "It had to be done as a totality, and the teamwork really helped." "I loved the combined efforts of the architects and the interior designer," the wife says. "They compromised on some things, but it was all to our benefit." □



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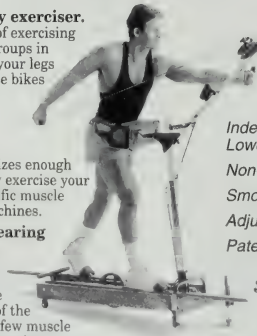
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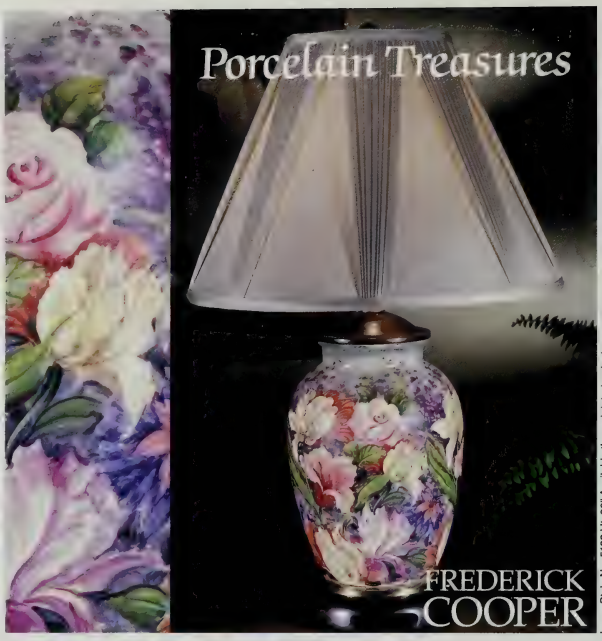


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continued from page 144

is a tiny vestibule with a mahogany floor and a lighted dome. Behind its paneled walls, the table settings are stored. The dining room seats twelve. "Many times you can't seat the same number of people in the dining room and the living room," Molyneux says. "We made sure there is a place for everyone in the living room."

When the project began, the client said there had to be a library, and it had to be red. And it is, with a working fireplace and shelves lined with classic titles bound in leather. The library was made from a barren white box that was the third bedroom. Molyneux created the illusion with a few reliable English devices: mahogany paneling that he designed, needlepoint carpeting from wall to wall, and—an intriguing touch—a line of Neoclassical engravings spaced like metopes on the Parthenon.

"Things like this are not funny," Molyneux says, pointing to a soffit that bears down like a too-bushy eyebrow on the master bedroom windows. Since the beam could not be eliminated, he extended the soffit and made it part of the window treatment. At least now it looks deliberate.

The library was made from a barren box that was the third bedroom.

The master bedroom was too narrow and too tall for its length. A canopy bed to the ceiling, essentially a room within a room, put everything back in proportion, leaving Molyneux only to furnish the room, down to the pillows and linens.

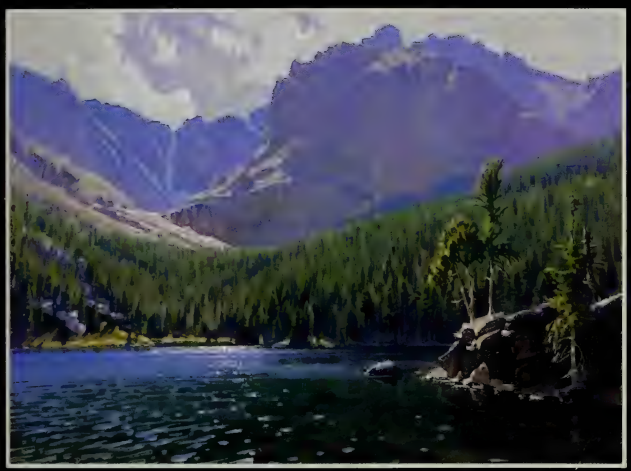
The project took eight months from the first meeting with the client to installation. Molyneux found himself at the Earth Summit in Rio de Janeiro when his client flew in from Tokyo for her first visit to the finished apartment. Flowers were waiting, and so was champagne. Her interpreter called to say she loved it. □

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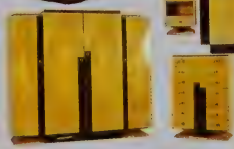
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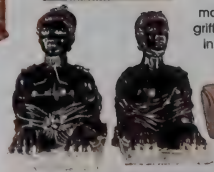
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Continued on page 210



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60. ROYAL STREET GUILD. For 200 years, Royal Street has been one of the great shopping streets of the world. Today, the Royal Street Guild represents the finest Art & Antique Galleries, Restaurants, Specialty Shops and the Omni Orleans. To discover the magic of Royal Street call (504) 944-2040 or write to 1705 Burgandy Street, New Orleans, LA 70116.

61. RUTT CUSTOM CABINETRY. Rutt's "Folio of Custom Cabinetry" demonstrates the beauty, style and convenience only true custom cabinetry can offer. Seventy full-color pages show traditional, transitional and contemporary kitchens, latest design and decorating ideas, and innovative use of custom cabinetry throughout the home. $7.

62. S. HARRIS & COMPANY. S Harris & Company is a distributor of decorative prints and upholstery fabrics. Represented by 28 showrooms throughout the United States and Canada.

63. SHERLE WAGNER. Catalogue shows full range of hand-painted china bowls; accessories; faucetry; traditional/contemporary marble and onyx bowls and pedestal lavatories; hand-chased decorative hardware; metal, china, semi-precious stone fittings and accessories. $10.

64. SHOWPLACE SQUARE GROUP. Discover Design at the Galleria & Showplace Design Centers. Find out about the San Francisco Bay Area's luxury home furnishings resource. Receive information on a daily tour program, the Lunch & Lecture series, the designer portfolio center and the home design clinic, where you can learn how to be more creative with your decorating ideas. Also find out how to shop in a trade building with over 120 exclusive furniture, floorcovering, accessories and kitchen/bath showrooms.

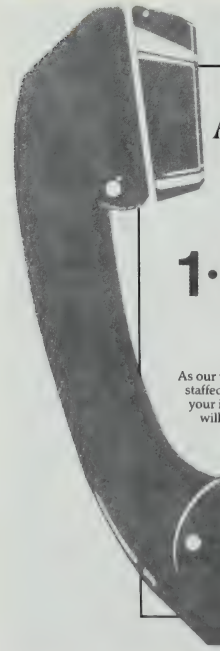
65. SIEMATIC CORPORATION. *The SieMatic Kitchen Book*, the most comprehensive information planning guide of its kind, contains 182 full-color pages illustrating the finest in European Kitchen Interiors expertly designed to fit your floor plan, as well as your individual lifestyle. $14.50.

Continued on page 212









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Triple Threat

Three top dealers in antique Asian works of art have joined forces in opening **The Oriental Art Gallery** in London, and they are emphasizing a return to the "old style" of business. "We want people to walk in, spend time looking at the antiques and talk to our people about them. We don't want to push people to buy," says Roger Keverne, one of the directors. Keverne worked at Spink & Son for 23 years, heading its Oriental department, before leaving to open the gallery with another colleague from Spink, Ben Janssens, and Gerard Hawthorn, a 29-year veteran of Sydney L. Moss.



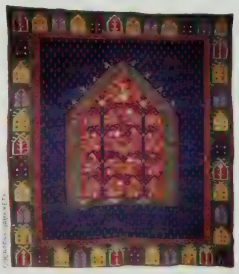
COURTESY THE ORIENTAL ART GALLERY

The trio have assembled 127 works of art—Chinese bronzes, ceramics, tomb pottery, lacquerwork, glass and textiles together with Japanese and Southeast Asian objects and sculpture ranging from the 12th century B.C. to the 19th century—for the gallery's opening. Noteworthy among the works are a globular Tang Dynasty limestone jar carved with flowering plants (above), a rare George III portrait painted on glass and made for export and a pair of 17th-century gold-splashed Chinese tripod incense burners with three *tao-tieh* (mythical animal masks) in relief. The Oriental Art Gallery, 4 Davies St., London W1Y 1LJ; 71-499-7009.

In New Orleans

Designers Ann Dupuy and Ann Holden don't have to travel far from their New Orleans office to search for antiques and accessories.

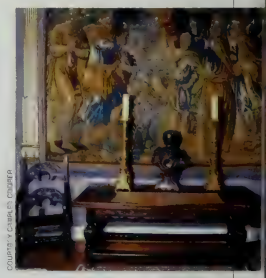
Charles Cooper, whose antiques shop contains everything from 14th-century religious icons to Italian furniture, supplied the duo with a number of items for a recent interior design project. Cooper's stock (far right) includes an early-17th-century Flemish tapestry that depicts a meeting of the gods, with Neptune rising from the sea, a 16th-century credenza from the Bardini collection in Florence and an early-18th-century Venetian carved wood statue of St. Anthony standing in front of a gilded and polychromed tabernacle mirror, also from Venice. Charles Cooper Antiques, 834 Chartres St., New Orleans, LA 70116; 504-523-4718.



COURTESY CHARLES COOPER

For fine rugs and tapestries, Dupuy and Holden see **Gaby Kety**. She knows a lot of people in this area, so she buys Aubussons and kilims from estates," Dupuy says. Kety, the daughter of a Beirut silk manufacturer, learned about rugs and tapestries at an early age. Important pieces in her collection are a large ca. 1800 Thracian kilim (left) and a Caucasian Marasali from the same period. Gaby Kety, 4731 Magazine St., New Orleans, LA 70115; 504-899-1022.

MacMaison, which specializes in antique French furniture, lighting and architectural artifacts, is full of surprises. "They transform objects into other things, like stone garden sculptures that they use as lamps," Dupuy says. Owner Michael Carbine recently made sconces for the designers by adding candle arms to 17th-century French architectural cartouches. MacMaison, 3963 Magazine St., New Orleans, LA 70115; 504-891-2863.



COURTESY CHARLES COOPER

Find and Seek

When working in such far-flung places as the Caribbean or Australia, David Bowie's designer Robert Litwiller has had the incomparable assistance of the London-based team of **Lord and Vella**. "For a Caribbean project, they did everything, from coordinating orders and supervising workers to sending me fabric swatches. They handled all of the accounts, too. It was like having an instant office set up for me in London. It freed me up to be more creative."

Pamela Lord describes her company as "a finding and a shopping service." Litwiller explains their relationship this way: "Pamela says, 'Here's the palette—you paint the painting.'" Lord handles the research and acquisitions: She consults with art and antiques authorities—one of her sources is a director of a major auction house, another is London rug broker Olivia Wells (*AD-at-Large*, Jan. 1991)—before giving a designer a list of where to go for a specific piece of furniture or an object.

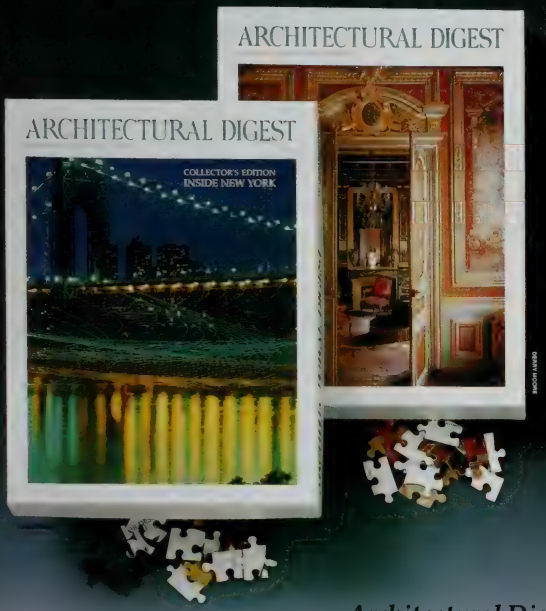
Typically, Lord says, designers will place SOS calls to her from outlying places. "They call in and say, 'I need rush mats in Japan,' or they'll ask me to send Italian lighting to Jamaica, British lampposts to the Bahamas and British faucets to Malibu," she says. "I never know what I'm going to be sending where." Litwiller asked Lord to find a fabric that had been discontinued. "She tracked down where it was loomed and found 20 yards here and 20 yards there, and I got my 45 yards in 24 hours," he says. Lord and Vella, 87 Cadogan Gardens, London SW3 2RD; 71-584-1920.

continued on page 218


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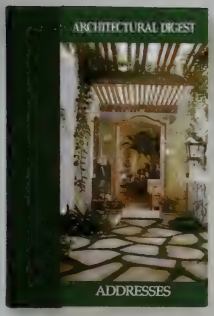
Architectural Digest Jigsaw Puzzles

Jigsaw fans will love these challenging 550-piece puzzles, which feature the cover photographs of two classic *Architectural Digest* issues. On the left is the cover of the November 1990 Inside New York Collector's Edition, and on the right is the December 1988 cover, featuring an elaborate Paris interior. The finished puzzles are 18"x24". $15/per puzzle (4.00)



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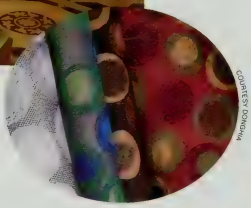
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In the Showrooms


COURTESY DONGHIA


COURTESY DONGHIA


COURTESY DONGHIA

This month **Stark Carpet** incorporates the stock of its recent merger with **Old World Weavers** into its New York showroom. For more than 40 years, Old World Weavers has re-created historic fabrics and created traditional designs in the richest combinations imaginable. The company director for all those years, Iris Barrell Apfel, had a taste for the sumptuous and the subtle that is now displayed at Stark. Four Old World Weaver fabrics that stand out are *Aspide*, a silk damask with an abstract leaf-and-basket design in gold on navy blue; *Cachemire*, which has a soft-edged paisley pattern in cranberry; *Padua*, a woven pattern in silk of silver leaves on a coffee-colored ground; and *Caravaggio* (right, above), a woven design of grapes, leaves and baskets in the rich autumnal colors of a Caravaggio painting.

The news in carpets at Stark is its continuing expansion of its reproductions, including Aubusson rugs made in China with the traditional Aubusson stitch. There is also a limited-edition reproduction (right, below) that is truly charming. In the 1830s a Russian princess embroidered a large carpet in cross-stitch and petit point for her granddaughter. The original is owned by Stark, which now has a hand-embroidered copy made in China with the same needlepoint stitch on the same backing as the original. The original has two borders, the outer one a garland of flowers, the inner one a row of *botehs* (the feather-shaped figures used in paisley shawls) that is also made up of finely worked flowers. The body of the rug is composed of 26 squares surrounding a center square with a coat of arms; in each square is either a luxuriant bouquet or a genre scene in a pastel style reminiscent of Staffordshire figures. The reproduction has only one border and no coat of arms.

Donghia is introducing its new sectional sofa, *The Grammercy* (left, center), which has a flared high back characteristic of Donghia design lately; looking both comfortable (you can rest your head) and stylish, *The Grammercy* comes with each of the four sections upholstered in a different color of Donghia's *Sequoia* damask fabric: purple, gray, hunting green and deep blue. The fabric *Boboli* ("bubble" in Italian) lives up to its name with concentric circles of an amoeba-like nature woven in rows on a closely textured background (left, bottom). The fabric's fine weaving and design, which produce a different pattern at the center of each circle, are underscored by the pale palette of the colors: beige, silver, green and aqua; one combination, in red, purple, pumpkin and green, makes the suggestion of organic order dramatic. Donghia also has a smart cotton fabric that looks woven but is in fact printed. Called *Check Stripe* (left, top), it has a broad stripe printed on a ribbed fabric, and the stripe is composed of a small gingham check. The color combinations—"chamois and steel" (yellow and gray) and "celadon and raisin"—are a bit flatter than expected, and contribute to the smartness.


COURTESY OLD WORLD WEAVERS


COURTESY STARK CARPET

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Iron Works

Lewis Paul, design director of Brunschwig & Fils, reveals that his ironwork source for Brunschwig's furniture is **Arrowsmith Forge and Fabrication**, based in Millbrook, New York. Run for the last 14 years by Millbrook resident Fletcher Coddington and his wife, Debra Feiner-Coddington, Arrowsmith also does work for Christopher Norman and for many local builders. Apart from gates, stair rails and grillwork, Arrowsmith makes its own line of polished-steel furniture (below). Historic restoration work has excited the Arrowsmith people lately, with projects ranging from a cast-iron headboard from a 19th-century White House bed to the Jocelyn Gates at Vassar College, into which a car had crashed. Arrowsmith, Route 44, Box 862, Millbrook, NY 12545; 914-677-5687.



COURTESY ARROWSMITH

Complete Compo



FRITZ TAGUIRI

Lenna Tyler Kast, owner of the **J. P. Weaver Company** in southern California, calls herself the queen of compo (architectural ornaments made of composition materials), and her admirers agree. "She has perfected this to an art form. I wouldn't use anybody else," says Diane Burn. Although in the past Burn was accustomed to using architectural ornaments made of wood, the designer says that compo looks better. "It can be painted or covered with any finish. I do a lot of strié over boiserie." Kast's centuries-old formula for compo came with her acquisition of the Weaver Company, founded by a descendant of an English family that made composition ornaments for the Adam brothers.

For an interior design project requiring the installation of eight Directoire boiseries with two large trumeaux, Diane Burn asked the company to make and install the architectural ornaments that would connect the eight panels. Now, Burn says, she would ask Kast to design all the architectural ornaments in a room and not bother with antique panels, which, she notes, are difficult to work with. Designers and architects say Kast also excels at designing compo (above). Thomas Allardyce, who with partner Illya Hendrix has been a Weaver client for years, says, "Everything is produced on a customized level. We take our inspiration and our drawings showing shape concepts and form and they'll help us design something." "I can replicate anything in antique décor and scale it down to fit any size room," Kast says. "The key in using composition ornaments is design."

Kast has published four volumes showing pictures of historical designs, individual pieces of architectural ornaments culled from pictures, and design concepts using compo. The company's library contains more than 8,000 molds and carvings and has even produced a do-it-yourself video for simple jobs that customers can literally piece together themselves. J. P. Weaver Company, 2301 W. Victory Blvd., Burbank, CA 91506; 818-841-5700.

Tradition in Miami

The 40th Street District near Biscayne Boulevard in Miami has been a center for design industry services for more than 25 years, and that is where designer Juan Pablo Molyneux has nearly all his upholstery and drapery work done. "There are two firms there that do better work than any place I know," he says.

Wilfred Delgado, whose firm is named **Workroom for Designers**, makes bedcoverings and window trimmings as well as full-blown draperies. Establi[illegible] New Y[illegible] Del[illegible] tiona[illegible] contemp[illegible] want conse[illegible] cent job was a t[illegible] Florida house w[illegible] used almost all silk[illegible] umber, brown and some dark English paisleys. I dressed the draperies up with long fringes, and to vary things I used heavy linens in some rooms." Wilfred Delgado, Workroom for Designers, 149 N.W. 36th St., Miami, FL 33127; 305-576-8757.

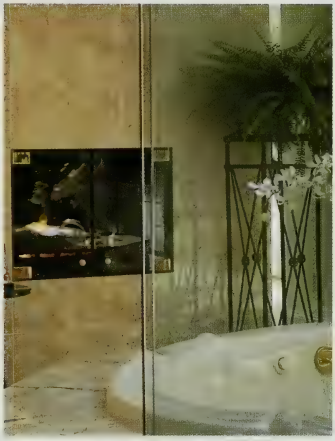
Ben Grafton also worked in New York after emigrating from Cuba, where, he says, he was trained as a young man in the French tradition of upholstery. "Most of the pre–World War II upholsterers in Cuba were either French or trained by the [illegible]ch," says Grafton, "and you learned a [illegible]al craft. I run the gamut of upholstery. He is currently interested in ot[illegible]t can be used as low tables. [illegible]small ottomans now that can [illegible]ide tables or book tables. I like [illegible]use of t[illegible]tional pieces," he explains. Ben Grafton, [illegible]5 N.W. 36th St., Miami, FL 33127; 305-[illegible]0621.

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Girl Scout

If there's one important name in Paul Vincent Wiseman's phone book, it's that of antiques consultant **Sophie Cox** of London. Whenever Wiseman is planning to take a client on a shopping trip through Europe, he contacts Cox. Just back from a trip to Paris, Wiseman says, "She scouted a lot of things for me so that we could go straight to those sources. It's a very efficient way to shop when you have a limited amount of time." Wiseman has engaged similar consultants in the past, but he believes Cox to be the best. "Above others I've used, she's very intuitive about your style. She pays attention to what you're saying." In addition, Cox makes sure that any necessary repair work has been completed and that an item is packed properly before being shipped.

Cox's specialty is furniture, such as a George II table (below), and decorative furnishings such as chandeliers, clocks, mirrors, tapestries and the like. She is knowledgeable about 18th- and



19th-century [illegible] Italian, Russian and Swedish furniture, and [illegible] who want to sell or enhance their [illegible] and Europe's top antiques dealers (Par[illegible] Galeries, Akko van Acker and Galerie Ca[illegible] latter group benefits from Cox in two ways: [illegible] owners and she finds pieces dealers want that [illegible] the hands of private collectors. Sophie Cox, The [illegible] 225



BATES PHOTOGRAPH

Plaster Caster

The nine years that **Paul Bowden** spent in Rome under the tutelage of a sculptor helped him hone his craft to a degree that architect Carey Maloney calls "dead-perfect execution." Maloney, who with partner Hermes Mallea has commissioned plaster moldings, panels and sconces (left) from Bowden, says the quality of the Pittsburgh sculptor's work is in his precision. "Each individual kernel was set in so well in overdoor panels of sunflowers Paul made for us," Maloney says. "They look symmetrical, but they're not identical. Each one was done separately."

Bowden's style is steeped in classicism, but he is interested in technological advances and uses new materials, such as silicone rubber, for moldings. He also casts bronze, specifically portrait busts and figurative sculptures, an art he refined during the years he lived and worked in Rome. Paul Bowden, 412-621-4944.

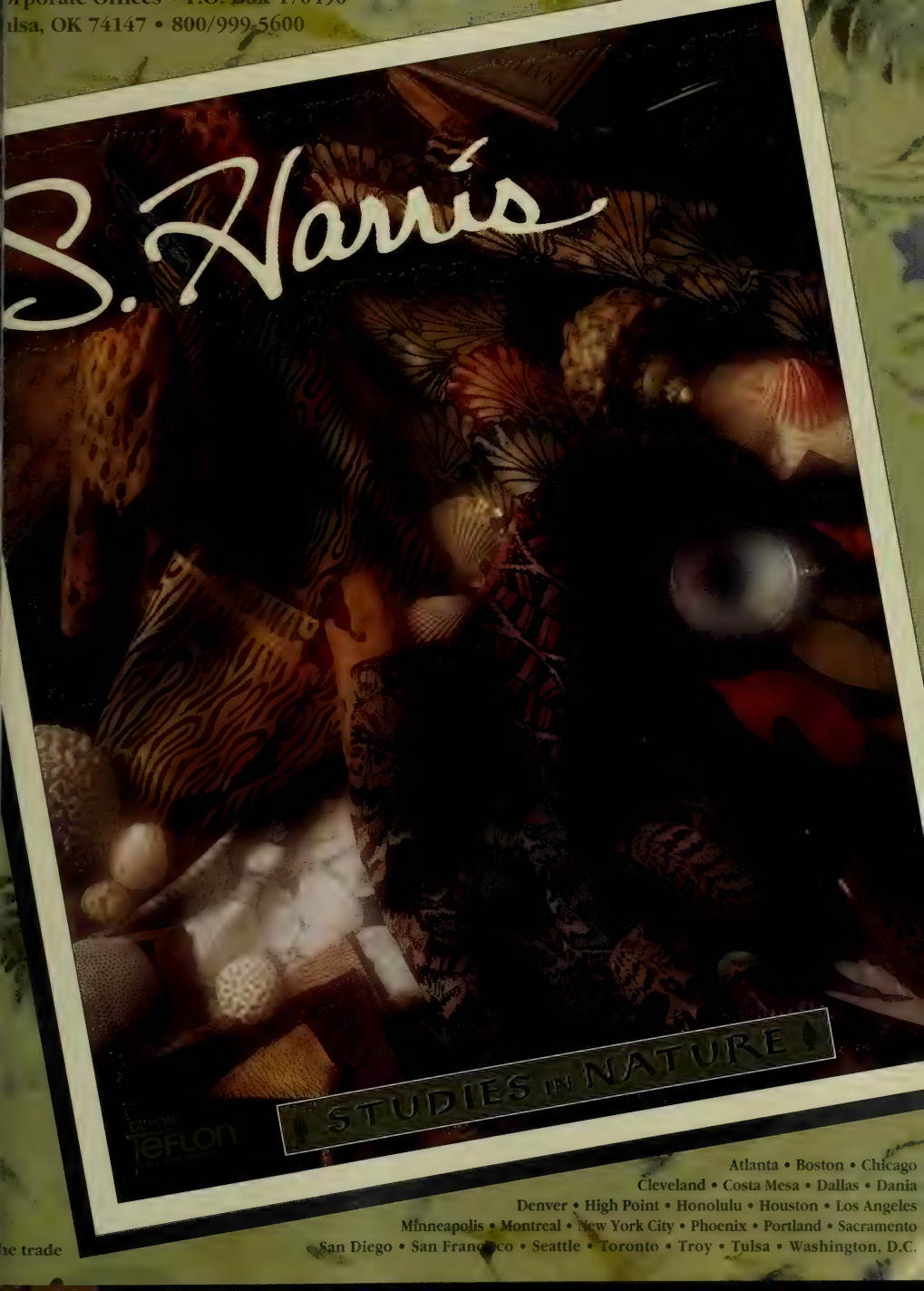
Lend Him Your Ears

John Nels Hatleberg began cutting gems when he was a boy of ten in Maryland. Now, 20-some years later, he has his own flourishing cottage industry in Manhattan called **Big Gems**, where, among his other commissions, he makes replicas of the most famous gems in the world, using a plaster cast to "unlock the angles and indices," which he then plots on schematic drawings. In between making replicas (they're used for "security and promotion," he says) he uses his art training from the Cranbrook School in Michigan to create everything from a mica tabletop à la Jean-Michel Frank for Peter Marino's office to a smoky pyrite mirror ("It's curiously patinated") framed in gilt quartz crystals. Hatleberg's latest inspiration is to save miniature corncobs with the stalk attached and to plant Chinese and Japanese pearls to represent the kernels, finishing the entire confection off with 14-karat gold wire that represents the corn silk. Some of the ears of corn (below) are delicate enough to be worn as brooches, and can be purchased from Robert Homma William Lipton (*AD-at-Large*, March 1992). John Nels Hatleberg, Big Gems; 212-779-7931. Robert Homma William Lipton, 27 E. 61st St., New York 10021; 212-593-4341. □



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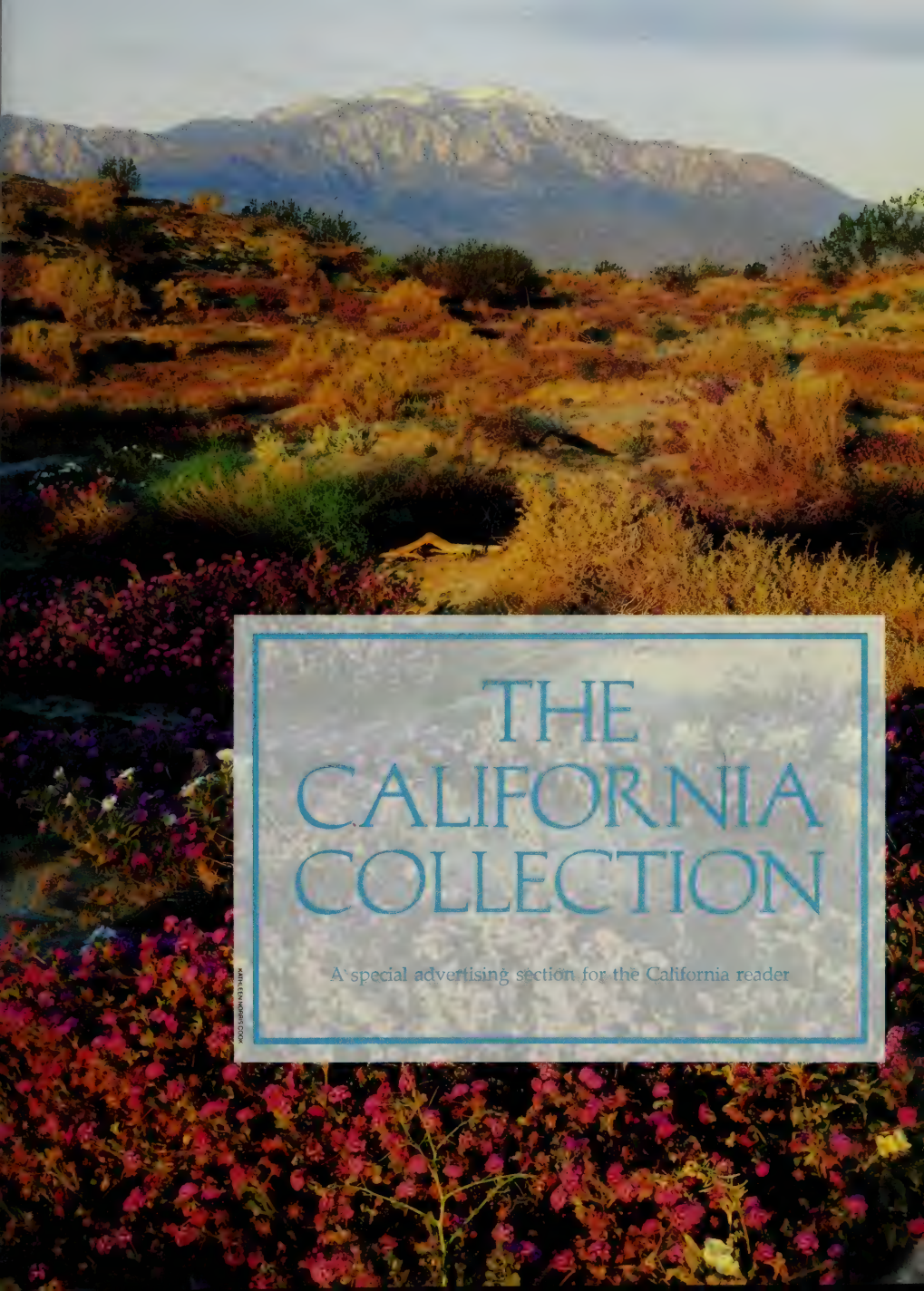
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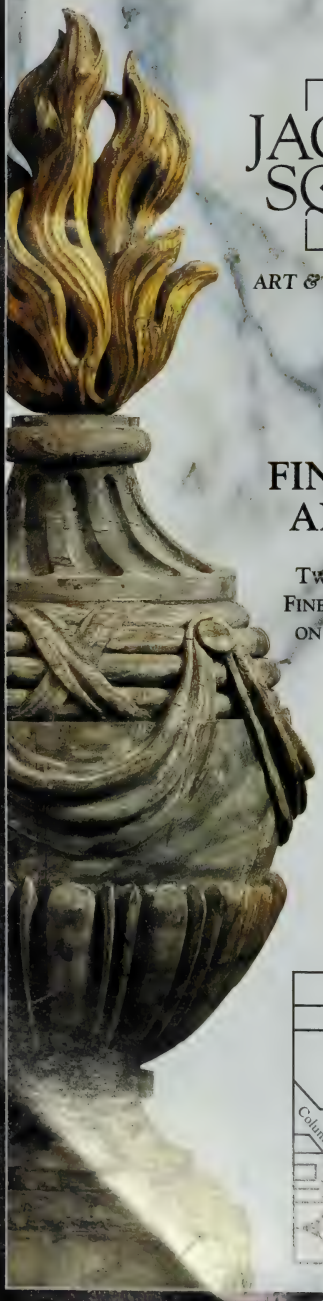
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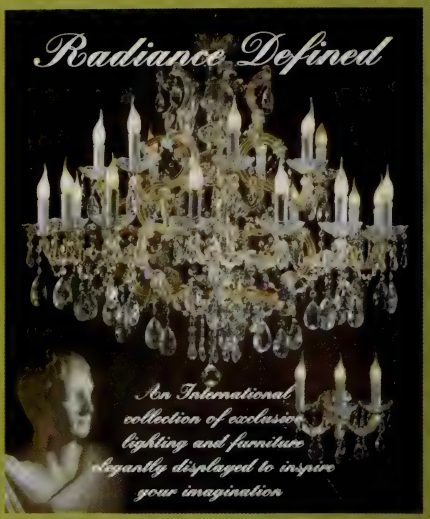


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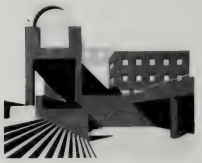


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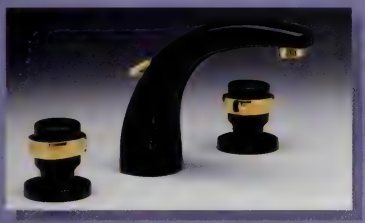




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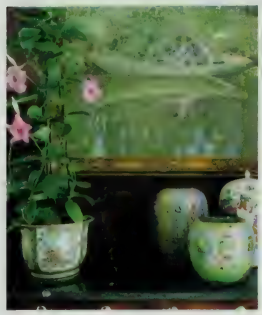
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COVER: In a secluded Connecticut country house, *On the River*, a 1908–9 painting by Frederick Carl Frieseke, hangs above a Moiille rose cachepot and temple jars. Interior design by Ron Bradshaw of Bradshaw-DePalma. Photography by Derry Moore. See page 118.

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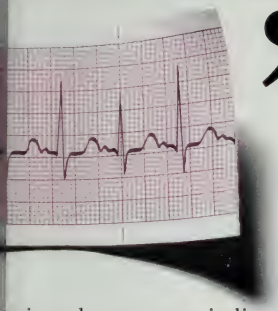
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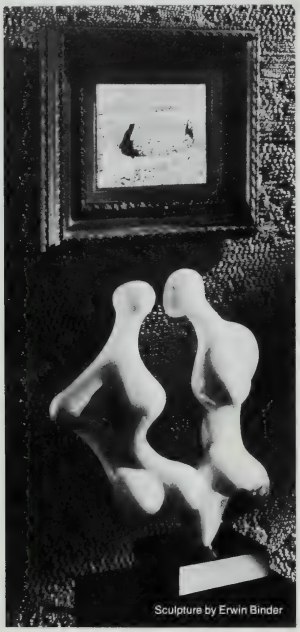
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The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

I've been an enthusiastic reader of your magazine since 1974. *Architectural Digest* is the best magazine of interior design, and your November issue dedicated to New York is a must. New York has the finest interiors in the Western world. Please continue with this tradition.

Gunter Theobald
Berlin, Germany

What a wonderful November 1992 issue! I so enjoyed the story about the gentleman from Manhattan with the array of military uniforms and accoutrements ("Dressed to Kill"). My own father spent thirty-four years in the army. He's been gone eleven years now, but how he would have enjoyed the insignia and medals. I admire the effort the owner has expended in building the collection—what a daunting task it must be to keep it in class-A shape. I was especially touched by the anecdote concerning the surviving horses from the battle of Waterloo; I also wept. All the young men gone because of a tyrant. But their memories remain in this great collection.

J. Carole Clarke
Washington, D.C.

I was delighted to read E. L. Doctorow's essay in your November 1992 issue (Guest Speaker). His account of the historical roots of New York was both vivid and insightful. Thank you for bringing the voices of today's best writers to your pages.

Heidi Louis
New York, New York

Each month my wife and I look forward to the next issue of your outstanding magazine. While we have enjoyed many of your presentations on [illegible] side, we have enjoyed most issues. Unfortunately, we want to express our outrage over your November 1992 "Special New York Issue." We have put up with your excessive New York exposure over the years. But devoting another full issue to New York is an insult to your national readership. Please cut back on New York (and southern California too) and show your readers that there are other parts of our country that have tasteful residences.

Robert L. Andrews
Charlotte, North Carolina

I was struck by Charles Young and Bettye Jordan Young's sleek design for the apartment near Central Park ("Architectural Luster for the City," November 1992). Their emphasis on architectural details, rather than on paintings and furnishings, was a nice change from overstuffed interiors.

Gerald Chen
Chicago, Illinois

Charles Young must be playing a joke on those people. Their apartment is not a place in which to live—it is a place to catch a train.

Joyce Seip
Sigourney, Iowa

Marjorie Shushan's design for the Beekman Place guest apartment is an artful combination of sophistication and whimsy ("A Welcome Retreat on Beekman Place," November 1992). The Chinese-inspired wall murals were an innovative addition.

Joel Martin
Seattle, Washington

Bokara Legendre's exotic overtones ("Blithe Spirit on Fifth"), Adam Kalkin's ultramodern spaces ("SoHo Revisited") and Thomas Britt's European formality ("Dramatic Spaces Above the Bright Lights")—once more your New York issue reflects the diversity of the city that Britt calls "the Noah's ark of the twenty-first century."

Ashley Douglas
Atlanta, Georgia



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TERRY ASHE

In June, the Cranbrook Academy of Art in Michigan will unveil its four-year restoration of the Eliel Saarinen house, which the great Finnish architect completed in 1930. Saarinen, who also designed the original Cranbrook campus buildings, was a brilliant manipulator of materials and colors, and the restoration team has meticulously researched every element of the interior. In our April issue, Brendan Gill presents an exclusive preview of this historic project, reporting that "the restoration of the house and its furnishings to their original refinement of surface and delicacy of hues has been a feat not unlike that of restoring a Vermeer." The issue also contains features on art dealer Joseph Helman's apartment in Rome and actor John Hurt's country house in Ireland. And in AD Travels, designers Richard Gillette and Stephen Shadley share their best sources for art and antiques in New York's Hudson River valley.

Paige Rense *Editor-in-Chief*


HANK WILDEMAN

Robert Metzger
Michael Christiano

Updating El Solano

"We used a sienna yellow in one room, Pompeian red in another—very rich colors really work in that space," says Michael Christiano of the Addison Mizner estate in Palm Beach that he and Robert Metzger designed. "Our concept was to give a unified vision of the disparate architectural elements through the use of 'interior' versus 'exterior' finishes," notes Metzger. The designers used polished Venetian stucco on the walls of the interior rooms and cool gray *faux*-stone for the hallways. Metzger and Christiano worked closely with Darby Curtis of Curtis Ginsberg Architects, who was asked to make the house suitable for year-round living and open it up to the views. "Our guiding principle was allowing the historical character to take precedence," says Curtis. "You can't fight the architecture—it gives something to you," Christiano adds. *See page 88.*



Darby Curtis



Allan Kat

Connecticut Folk Tale

As soon as folk art collector and dealer Allan Katz saw the 1770 farmhouse in Connecticut he knew it was what he was looking for, even if it was dark. "It's a little scary," he says. "It's a real fixer-upper, ok, kinder way." Katz opened up the spaces to display such pieces as a circa 1876 birdcage made in the shape of the U.S. Capitol and a circa 1880 tin sign for shoe polish. "I'm interested in nineteenth-century advertising," he explains. "In many ways it relates to the folk art of the time." Katz believes that his pieces correspond to a contemporary aesthetic. "The objects I collect are purely American—they're the essence of design. Today things are less decadent, more minimal. The best material from the past isn't decorative. It's pure sculpture." *See page 98.*


ROB LANG

Oliver Stone


JOHN KELLERMAN

Anthony Pompeii

Architectural Digest Visits: Oliver Stone

"Oliver called me up one day and said, 'Anthony, I saw the most beautiful house, you have to get up there right away and take a look.' He'd already made the decision to buy it," says Anthony Pompeii, who turned part of the old Avery Brundage estate in Santa Barbara into a weekend retreat for Elizabeth and Oliver Stone. "I don't know what took me so long to buy a house there," says Stone, who fell in love with the area in the early 1980s. "Money, I guess." The filmmaker's string of successful movies may have enabled him to buy his dream property, but in other areas Stone is decidedly low-key. He still drives a Mustang convertible. "I always have—I haven't changed my car. And my wife drives—has always driven—

continued on page 18



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continued from page 16

a Volvo station wagon, since we lived in Sagaponack," he says. Through his company, Ixtlan, Stone has turned executive producer on such movies as *The Joy Luck Club*, based on Amy Tan's novel, and the upcoming television miniseries *Wild Palms*. With Stone spending so much time on location—his latest film, *Heaven and Earth*, was filmed in Thailand—how does he have time to think about decoration? "We work hand in hand," says Pompeii. "With Elizabeth, our communication is over the fabrics and accessories. Oliver is more the sturdy part—the selection of furniture and things like that." *See page 106.*



MARNIA FAUST

Beatriz Patiño

The Moulin des Glaises near Fontainebleau

For Beatriz Patiño and her late husband, Antenor Patiño, spending time at a restored seventeenth-century millhouse in Milly-la-Fôret, France, near Fontainebleau, became a respite from their roles as renowned international hosts at their grander estates around the world. The couple, who named their retreat Moulin des Glaises after the mill and the rich clay earth distinctive to the region, took the property's rusticity one step further—they stocked the small river with trout. "We would fish before dinner and then prepare *truites au bleu*," says Beatriz Patiño. In finding peace in this historic part of the French countryside, the Patiños were carrying on a long tradition—kings from Henry IV on left the obligations of Paris for the repose of their castle and hunting estates at Fontainebleau. The area was not only a haven for royalty, however. As Jean Cocteau loved the forests of Fontainebleau, so did artists Jean-François Millet, Rosa Bonheur, Claude Monet and Pierre-Auguste Renoir. *See page 112.*



RICK MCKAY

Ron Bradshaw
Joanne DePalma

Living Colors

When a designer is working with a palette that includes aubergine, tomato red and sunflower yellow, and when the clients have an outstanding collection of mostly American antiques and early American Impressionist artwork, the question of how to light each room to best effect becomes paramount. "We avoided downlights in the ceiling for illuminating the artwork. They're okay for modern art, but in a traditional house with traditional art they're not appropriate—they look too commercial," says Ron Bradshaw of the New York design firm Bradshaw-DePalma. Another challenge facing the designer was coordinating the vibrant room colors with an array of chintz, plaid and striped fabrics. "For the upstairs, we began by talking about the colors of the carpets and then the colors that were to be used in each of the bedrooms," Bradshaw explains. Nor did he want to detract from the Connecticut country house's natural light. "When you come into the entrance hall," Bradshaw says, "from each direction there's a fantastic vista—straight ahead is the Maillol sculpture in the back garden, and to the right is a view of the Romanesque-style marble lion fountain, all thanks to the design work of the architect, Eric Smith, and the landscape architect, Peter Cummin." *See page 118.*



BARRY E. NICHOLS

MARK E. NICHOLS

Thomas Allardyce
Illya Hendrix

A California Classic

Although Los Angeles–based interior designers Illya Hendrix and Thomas Allardyce were eager to make changes on their newly acquired Beverly Hills property, they decided to wait a year first. "Living on the site made a big difference," says Hendrix. "It helped us understand the light and the floor plan and the kind of house we felt belonged on the lot." After reworking the structure, they enhanced the interiors with what they describe as "a Continental attitude," incorporating antique furnishings and fabrics. The designers also carefully redid the floors, first using an ebony stain that was scraped off by hand, then bleaching the floorboards before applying a honey-colored stain. "We wanted pale floors that looked as though they'd been worn from years of use," says Allardyce. The designers insist they live informally in the house. "We do give black-tie dinners, but they're casual, if that makes sense," says Allardyce. "Once we had a black-tie New Year's Eve party in the kitchen. We had separate tables and a chef who cooked—he was the entertainment." *See page 126.*



JAMES FRIEDRICH HOUTEN

William and
Sue Justen

In the Seattle Skyline

"We wanted to create an island in the center of the city," says William Justen, who with his wife, Sue, designed a Seattle penthouse inspired by their vacation retreat—a cottage on the island of Fiji. "Our residence is a strictly urban interpretation of the things we like most about tropical living," he explains. "Even the post-style construction we used is a dramatic take on a very common Fijian building form." The couple focused on the tiny—creating a compatible backdrop for their seashell collection—as well as the large—a fourteen-foot-high dark stone waterwall is a reference to a tropical waterfall and grotto near their vacation house. "The soft colors and high ceilings with steps and slopes are very reminiscent of the tropics," says Sue Justen. "Yet we didn't want to have identical residences. With the city so much in view, the apartment could only be about Seattle—but with broad hints of the South Pacific." *See page 134.*

continued on page 20



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continued from page 18



SUSAN INES

Sig Bergamin

Latin Quarters

"One of the most exciting aspects of what I do is that I have such a variety of projects to work on," says Sig Bergamin, who has completed a Manhattan pied-à-terre for a couple from his native Brazil. "Not only are the designs so different, but the locations are as well, and that adds to the interest. For example, I'm now working on some apartments in New York, a house in Miami, several residences in Rio de Janeiro and a design for the Bank of Boston in São Paulo. I get to meet many kinds of people who vary in age as well as in tastes and needs. Some of my clients are one o'clock, some are five o'clock. If I did the same thing all the time, it would take away the fun of it." *See page 144.*



JOHN VAUGHAN

Steve Chase



JOHN VAUGHAN

Gail and Duncan MacNaughton

A Hawaiian Legacy

"I once had a discussion with a friend about how wonderful it would be to find a house in Hawaii that looked like it belonged there and not in Los Angeles or Las Vegas," says Steve Chase. "Lo and behold, while I was on a project on Oahu, Jim McPeak, a local architect, contacted me and asked me if I would be interested in designing interiors for a place that he was renovating for Duncan and Gail MacNaughton. Well, I decided to check it out, so I drove up a road on a rolling hill through masses of coral, ficus and banyan trees and then on past yards and yards of lawn. I came around a corner, and suddenly I saw a coral-stone and shingle-roofed house—somewhat Oriental and somewhat contemporary—that had been built in the 1930s. It was love at first sight! I found a true Hawaiian house after all." *See page 152.*



JOHNNY I GIORGIO

Melvin Dwork



Alfred Feinman

Bauhaus by Southwest

"Two years ago I went out to Phoenix and saw where Frank Lloyd Wright started his school and built Taliesin," says Alfred Feinman, whose own New York State residence was designed in the 1950s by architect Conrad A. Johnson, Jr. "It looked remarkably like my house. I thought, Boy, this is fascinating. I wonder if Johnson was inspired [illegible] I called him up at his home [illegible] and asked him if he was [illegible] said, 'Well, I'm silly, but we've got a lot in common and were both influenced by Walter Gropius and the Bauhaus [illegible] my house had such a lineage, I knew that I didn't want to make any radical structural changes. It basically needed to be updated and made more user-friendly and more amenable to my native American art collection. Mel Dwork has accomplished that." *See page 158.*



DERRY MOORE

Derry Moore

Parkside House Revisited

Friends of the late earl and countess of Drogheda remember them fondly. Alvilde Lees-Milne, coeditor of *The Englishwoman's Garden* and *The Englishman's Garden*, recalls, "Garrett used to drag me out to the garden, saying, 'I want your advice,' but he never took it, of course. And he could charm almost anyone into coming out and helping with the work." At Parkside House, the couple's country residence outside London, they entertained everyone from Margot Fonteyn to Cecil Beaton. After World War II the Droghedas found it difficult to get their staff to stay for very long. Their son, photographer Derry Moore, was then a boy, and he worried that if a cook left, his parents would think it was his fault. So when they were away he would always generously praise the food. One cook, in fact, was so sure that he loved her semolina pudding that she gave him even larger portions. "As soon as she was back in the kitchen," he says, "I used to go out the front door and bury the stuff under the wisteria. I've always wondered if that's why the wisteria has grown so well." *See page 168.*



JOHN VAUGHAN

Dennis Buchner



JOHN VAUGHAN

John Wyninegar

Above San Francisco Bay

There's a double meaning to Bayridge, the name of Charles and Mary Condy's Mill Valley residence. It is inspired by Charles Condy's roots in Brooklyn's Bay Ridge, his childhood home, as well as by the house's site on a hill above San Francisco Bay. Designed by Dennis Buchner with his partner, John Wyninegar, it was Buchner's first major independent project since leaving the firm of Michael Taylor. "I did the research to find the right architect for them, I helped find the landscaper and the contractor, and I designed many of the furnishings," he says. Charles Condy, who is very active with several businesses in the city, including an energy management firm, a lighting company and the seafood restaurant Aqua, enjoys the house as a retreat from the city. Yet the designer added a felicitous visual link: a glazed ceramic relief installed at the entrance to the pool. Salvaged from an old hous[illegible], it was discovered to be one of the three Graces that once adorned the legendary Sutro Baths in San Francisco's Pr[illegible]io. *See page 174.* □



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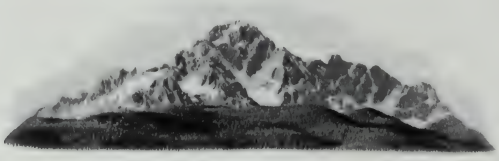
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POLISHING THE PEACOCK ROOM

The Freer Gallery's Great Treasure Glitters Once Again

By Kenneth Baker



JOHN TSANTES AND JEFFREY CIESH/COURTESY FREER GALLERY OF ART

James McNeill Whistler's newly restored Peacock Room (1876–77) will reopen this spring in the Smithsonian's Freer Gallery in Washington, D.C. ABOVE: Whistler's *The Princess from the Land of Porcelain* is the focal point of the room.

BELOW: Conservator Peter Nelsen removes discolored varnish from spindle shelving originally designed by Thomas Jeckyll. Whistler later gilded the woodwork with Dutch metal to bring out the intricate surface carvings.



MANY A VISITOR to James McNeill Whistler's famous Peacock Room, at the Smithsonian Institution's Freer Gallery of Art in Washington, D.C., may never have noticed that its proper name is *Harmony in Blue and Gold: The Peacock Room*. Since it was completed in 1877, its decorative harmony had slowly been stifled under shadows of darkening varnish and dirt. The full title will be easier to remember now that conservators have restored to the Peacock Room what must have been its original dazzle and unity of design. It reopens to the public in May, following a three-year cleaning and restoration effort. (The entire Freer Gallery, also closed since 1988 for a face-lift, will reopen at the same time.)

An expatriate American, Whistler

BELOW: The restoration in progress: Darkened areas of wood and canvas show how much the room had deviated from Whistler's intent. "We cleared away grime, varnish and insensitively applied overpaint," says curator Linda Merrill.



JEFFREY CIESH/COURTESY FREER GALLERY OF ART

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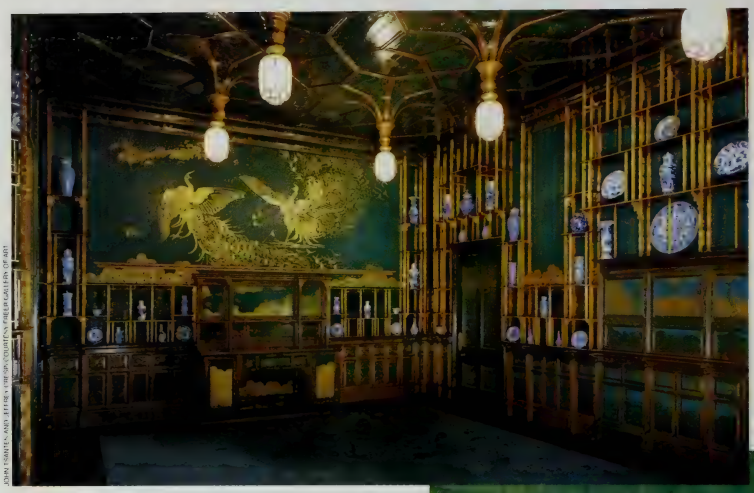


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The Freer Gallery's Great Treasure Glitters Once Again
continued from page 26



JOHN TSIARTAS AND JEFFREY CIESLIK/COURTESY FREER GALLERY OF ART



JEFFREY CIESLIK COURTESY FREER GALLERY OF ART

ABOVE: Whistler named the main mural of the dining room—a depiction of a pair of fighting birds—*The Rich Peacock and the Poor Peacock*, referring to his soured relationship with his patron. RIGHT: A first-stage cleaning test highlighted the iridescent blue and greenish gold of Whistler's palette. "From old photographs," reveals Merrill, "we discovered that the ceiling was originally reflective and that Whistler was probably trying to give the effect of a lacquered surface." The pattern he designed was inspired by the breast and tail plumage of the peacock.

BELOW: Whistler painted three sets of shutters with stylized peacock motifs for the room. Frederick Leyland, the Peacock Room's original owner, had sought a space to display a collection of Qing Dynasty blue-and white porcelain; the Freer Gallery has amassed pieces similar to Leyland's.



was the most flamboyant exponent of the Aesthetic Movement, which held that art gives rise to its own rarefied self-justifying values. To Whistler, the notion that beauty justified itself meant that his art would vindicate his own high-handed treatment of colleagues and patrons. Ironically, Whistler turned his *Harmony in Blue and Gold* into a monument to his clash with Liverpool shipping magnate Frederick Leyland, the patron who made it possible.

Whistler first became acquainted with Leyland when the collector began to purchase his work. He did a [illegible] portrait of Leyland in 1873, [illegible] had bought the curious [illegible] ting that Whistler titled [illegible] *from the Land of Porcelain* (1863–64) after the model's father, the Greek consul-general in London, had rejected it.

Leyland decided *The Princess* ought to be the centerpiece of the dining room in his new London town house, which would also be a showcase for his collection of Kangxi blue-and-white porcelain. In 1876, probably at the suggestion of his porcelain dealer, Leyland commissioned Thomas Jeckyll, a noted English architect, to develop a decorative scheme for the room. Jeckyll was responsible for the room's lattice shelves, whose carved patterns may have been suggested by the gilt frame on Whistler's painting. He also designed the Jacobean-style ceiling with its eight pendulous gas lamps. Jeckyll

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respected his patron's attachment to an ornate rug (which Whistler trimmed and later replaced) and to the decorated antique leather hangings that lined the upper walls (which Whistler subsequently painted over). Whistler apparently was consulted after Jeckyll, having nearly completed the project, questioned how to treat the shutters.

Whistler first proposed a few cosmetic changes to Jeckyll's room, with Leyland's consent, to favor the display of his painting, but soon took over the project entirely. Technical analysis has recently shown that Whistler ultimately covered nearly all of Jeckyll's work, coating the room's wainscot with Dutch metal—an alloy of copper and zinc that approximates the shimmer of gold leaf—and a copper-green glaze. Whistler decorated the backs of the shutters with exuberant peacock patterns in blue and gold.

With Leyland away in Liverpool, Whistler improvised more and more unauthorized alterations to the room until he had fully transformed it with colors and motifs based on peacock plumage. "Well, you know," he later explained, "I just painted as I went on, without design or sketch—it grew as I painted. And towards the end I reached such a point of perfection—putting in every touch with such freedom—that when I came round to the corner where I had started, why, I had to paint part of it over again, or the difference would have been too marked. And [with] the harmony in blue and gold developing, you know, I forgot everything in my joy in it."

During Leyland's long absences, Whistler entertained dignitaries in the Peacock Room and publicized it to advance his reputation. (The room was nicknamed by the popular press, whose attention Whistler solicited while it was still a work-in-progress.) His [illegible] self-promotion, though, was a lesse[r] cause of the breach [illegible] which Whistler caricatu[red] cock face-off that he pa[inted] room's south wall. Their m[ajor] cant conflict was over money an[d]

Disastrously, from a business point of view, Whistler ignored Leyland's limits on the decoration and its cost. He evidently believed that Leyland would be so captivated by the redecoration that he would pay his price of 2,000 guineas. (The fee amounted to between $9,000 and $10,000 at today's rates, but was astronomical considering that the average British worker's annual income at the time would have been less than $150.) After Leyland had seen the room and refused to meet Whistler's price, the painter, though stung, uncharacteristically agreed to cut the price in half. "This critical juncture in the history of the room has for some reason been generally overlooked," says Linda Merrill, associate curator of American art at the Freer. "Whistler would have been free to leave the Leyland house then, with a thousand pounds in his pocket to reimburse three months' labor—not riches, but not bad. Yet he chose to work three months more, knowing he would not be paid another penny. His motives can only be surmised. I suspect that Whistler had begun to envision a room so remarkable that the story of its creation would become something of a legend."

Paint samples encapsulate the physical history of the space the way rock strata record geologic history.

When Leyland's check arrived, it added a further insult. It was written in pounds, the currency of trade, worth a shilling less each than guineas, the customary reimbursement for [illegible]istry. The withheld shillings would [illegible] back to haunt Leyland in Whis[tler's] [illegible] design: On the south wall, [illegible] the [illegible]athers of a strut[ting] Leyland, [illegible]fallen bird that is Whistler's own counterpart.

After Leyland's death, American collector Charles Lang Freer bought the twenty-by-thirty-two-foot room, which a London art dealer had preserved, and had it dismantled and reinstalled in his house in Detroit in 1904. By Freer's bequest in 1919, it was transferred permanently to the institution he founded in Washington.

"There's been this vague idea that the room happened all at once," says Merrill. "In fact, there was a progression that you can begin to figure out on the basis of technical information provided by the conservators. Taken together, the analyses confirm that Whistler did not conceive the decoration from the beginning and could not have let Leyland know of his plans for the room ahead of time. When he started, he didn't know himself."

Merrill is an expert on Whistler, whose work is more amply represented in the Freer collection than anywhere else. Her research on the room's history has dovetailed with the restoration effort. "The cleaning of the Peacock Room has helped us establish a chronology," she notes. "Nobody's ever really tried to do that."

The cleaning and restoration were carried out by a team of painting conservators led by Wendy Hartman Samet, Joyce Hill Stoner and Richard Wolbers of the University of Delaware/Winterthur Art Conservation Program. The first step in the project was to take minute paint samples from various parts of the room and subject them to chemical and microscopic analysis. Some of the techniques used were developed by Wolbers, who figured out how to identify the media, rather than just the pigments, that had been applied to the Peacock Room's surfaces. From a former career as a molecular biologist at the Salk Institute, he brought a knowledge of biomedical chemistry to art conservation, where it had never come into play. "Before I came along, a lot of people had looked at paint from the pigment, or inorganic, point of view,"

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The Freer Gallery's Great Treasure Glitters Once Again

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Wolbers says. "But it's the organic part of the paint—the oil- or protein-based medium—where changes take place."

Examining minuscule paint samples from the Peacock Room, which encapsulate the physical history of the space much the way rock strata record the geologic history of a landscape, the current conservators used fluorescent stains adapted by Wolbers from biochemistry to discern the organic ingredients—as well as the pigments—used by Whistler. With a knowledge of the bases of materials in the samples, Wolbers was able to develop cleaning techniques to remove unwanted coatings and dirt from the room's surfaces without compromising Whistler's work.

"When the very first analysis was done," says Stoner, "it was exciting to find how many layers there were. In the northeast corner, where the first cross sections were taken, we were coming up with eleven or thirteen layers. It looked like there may have been several layers of gold that were entirely painted over."

Oscar Wilde once advised Whistler to "remain incomprehensible" if he wanted his art to be remembered by posterity. It was not Whistler, however, but time and the failed efforts of earlier conservators that built riddles into the Peacock Room. The wainscot moldings, for example, "were so brown that they just looked like varnished wood, although I knew there was some metal leaf and a copper glaze there," says Samet. "When I did the first cleaning tests on the dado level and realized that it was a deep, iridescent green gold that bore a relationship to the painted panels, I went and got Linda. We realized that, given how much Whistler cared about his frames, it would have been unlike him to have all these painted panels in the room without having the surrounds mean something."

In its unrestored state, the room "seemed anomalous," Merrill affirms. "There was very little about it that you could connect with Whistler's art. And now that it's cleaned we can see that it has an important relationship to his other work. His idea that a painting and its frame constitute one work of art is the prevailing principle of the room. The room itself is a full-scale frame for *The Princess from the Land of Porcelain*, and within that, each element is tied together aesthetically."

The conservators' and Merrill's research corrected assumptions that the leather hangings that Whistler painted turquoise were from sixteenth-century Spain and were originally brown. A reconstruction of the leather's embossed design enabled Merrill to find a match for it—of eighteenth-century Dutch origin—in a German tapestry museum. And when it was first mounted, the leather was gilded with shellacked silver leaf and decorated with floral patterns in red, blue and greenish gold. "The leather may eventually have impeded Whistler's creative freedom," Merrill says, "but it was almost certainly, at first, a source of inspiration. Long before there was a thought of a peacock in Leyland's dining room, there was already an arrangement of sorts in blue and gold."

Whistler's intentions and methods were obscured even by relatively recent efforts to preserve them. In 1947 two restorers from Boston, John and Richard Finlayson, undertook the only documented conservation work done on the Peacock Room since it left London. They practiced the best methods then available, but their primary accomplishment was to stabilize the physical structure of the shelves and wall panels. Much of the recent project was devoted to undoing the Finlaysons' work in the light of improved technical and historical understanding of Whistler's art. "Whistler himself had considered every surface of the room to contribute to the harmony in blue and gold and had taken care to decorate every inch," Merrill observes. "By cleaning it selectively, the Finlaysons had muddled the intricate relationships of color and pattern that Whistler had worked so diligently to devise."

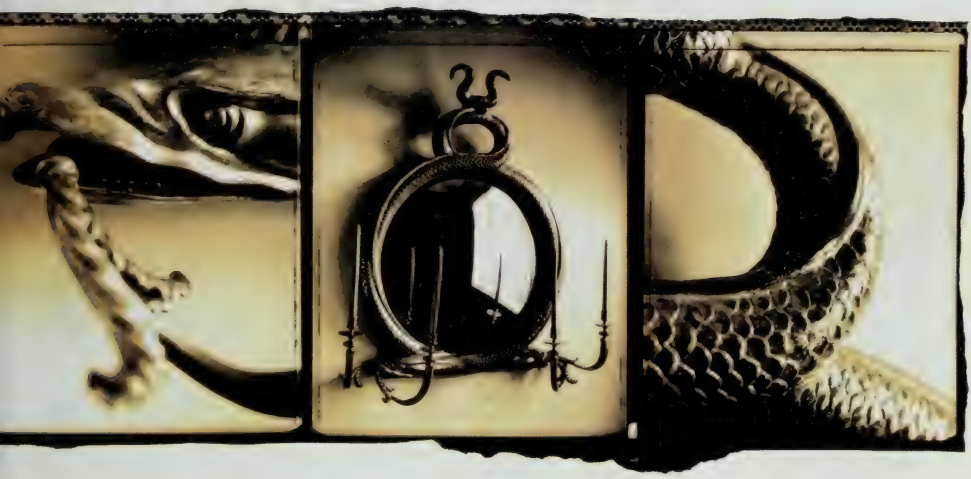
The Finlaysons took it upon themselves to repaint key details of the room, most importantly the tiny fan-like decorative figures that Whistler used to suggest peacock feathers. The Freer conservation team discovered that Whistler had made each of these figures in gold with a single splaying stroke of his brush. Much of this detail the Finlaysons apparently regarded as unfinished or timeworn, and they painted over it crudely with what the Freer team dubbed "Finlayson false eyelashes," stiff, comblike facsimiles of Whistler's lightly done brushstrokes. The conservators acknowledge that their present methods do not permit them to undo properly the aesthetic damage wrought by the Finlayson "eyelashes," a task that remains to the next generation of restorers.

The recent cleaning has also resolved some conflicts between the familiar condition of the Peacock Room and its appearance in nineteenth-century photographs. For example, one photograph clearly shows the spindle shelves reflected in the surface of the ceiling. This suggested that the ceiling had been varnished by Whistler, though it had had a matte finish at least since the Finlaysons worked on it. "You have this documentary evidence that the ceiling, that everything in the room, was very shiny except the leather," Wendy Samet points out. "Yet Whistler is generally thought of as not liking shiny finishes."

Technical analysis, however, confirmed that the ceiling, walls and most of the other surfaces had been varnished early on. In Whistler's day, entering the Peacock Room would have been "like walking into a lacquered box," Merrill speculates, "which makes sense of some contemporary accounts that describe the room as resembling aventurine, or gold-flecked, lacquer."

Since the Peacock Room's cleaning, its claim to being the greatest decorative project of the Aesthetic Movement is once again incontestable, as Whistler believed. It now stands as a landmark not only in the history of art and of patronage but in the progress of art restoration. □

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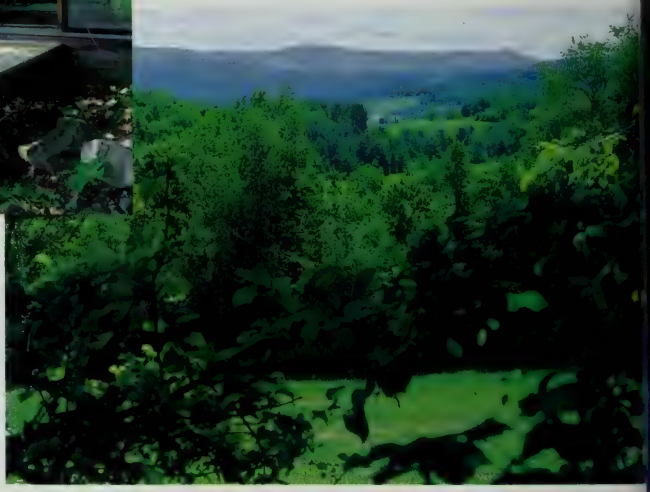
Landscapes of Joy

By Brendan Gill



"I start every design from the point of view of function, especially in the country," says landscape designer Dan Kiley (left, at his Vermont residence). His career, which has spanned 61 years, includes collaborations with architects such as Louis Kahn, Eero Saarinen and I. M. Pei.

BELOW: For his own farmland in the town of Charlotte, Kiley has made few changes. "I planted local sugar maple trees for shade and some hedges for protection from the northwest winds, as the early settlers did for survival," he notes. "But I've never had time to do much for myself."



PHOTOGRAPH: RICHARD SAUDEK

IT IS A PHENOMENON that science has yet to find an explanation for that when a person acquires fame he nearly always acquires as well the look of being famous. Dan Kiley, on being glimpsed for the first time, whether loping along a crowded street or holding court at a party (Kiley loves parties and can be counted on to contribute much to their merriment), is bound to be taken for somebody famous; the only question a stranger might ask would be "Famous for what?" This small, spry, pink-cheeked, bright-eyed man, with straight white hair falling almost to his shoulders—is he a poet? An actor? Or perhaps—what Kiley himself might prefer to be mistaken for—an unfrocked cardinal? It happens that the mechanisms of publicity have long [illegible] to him the appellation [illegible] world's foremost landscape [illegible] and he is assuredly that, [illegible] thirteen hundred projects [illegible] hand scattered throughout the wo[illegible]

Kiley is an old-fashioned American original—salty, outspoken and idealistic.

but he is also, and above everything else, an old-fashioned American original—salty, outspoken and idealistic—of a stamp that goes far back into the nineteenth century.

Kiley would name Thoreau and [illegible]erson as among his mentors, and [illegible]res with Louis Sullivan, like Ki[illegible]v Englander of Irish descent, [illegible]he sacredness of nature. As for cities, he agrees with Jefferson's view that they are little more than necessary evils. "My middle name happens to be Urban," he says, "but between city and country I'd pick the country every time. That's why I have my office in Charlotte, Vermont, on a big old farm not far from Lake Champlain. People have to go looking for me out on the land. If they don't like

continued on page 36



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Landscapes of Joy
continued from page 34

that, they won't like my work, because my life and my work are as close to being one as I can make 'em."

At eighty, Kiley maintains a remarkably busy schedule. At the moment he is presiding over several projects, among them a sculpture garden for the National Gallery in Washington, D.C.; plazas and promenades for the European Court of Human Rights in Strasbourg, France; and gardens for office parks in Belgium and England. Recently completed projects include a glass-enclosed garden court for the Pierpont Morgan Library in New York (the architects were Voorsanger & Associates); a garden for Norman Lear's new residence in Brentwood (see *Architectural Digest*, July 1992); and the Henry Moore sculpture garden for the Nelson Atkins Museum in Kansas City (with the architect Jaquelin Robertson, who describes Kiley as that rarest of Irish marvels, a skiing and golfing leprechaun). Certain Kiley projects have already entered history: the garden lobby of the Ford Foundation building, designed by his friend Kevin Roche; the Oakland Museum, also by Roche; and the plaza of the North Carolina National Bank in Tampa designed by Harry Wolf. Kiley claims that he manages to keep on the wing without fatigue by dint of traveling light. "Say I'm going to be spending a couple of weeks in Europe," he explains. "I take along a shirt, underwear and a pair of socks. Wash 'em every night in soap and hot water, hang 'em over the bathtub, and there they are, nice and fresh for me next morning. Sometimes when I'm at home I like to dress up in fancy clothes. That's the dude in me, the same as in any man. When I was young I was great for putting on a white tie and tails and whirling around a dance floor. Oh, Lord, how I liked seeing those tails of mine flying out behind me! There [illegible] in my designs, for peo[illegible] an eye for such things."

Kiley was born in the h[illegible] working-class section of Boston, and his first experience in what he calls the art of "unlocking spatial possibilities" consisted of scrambling over backyard fences and through dark alleys in the course of fierce street-gang fights (his face bears two small scars, inflicted in one or another of several desperate childhood tests of valor). "With the Irish in those days, fighting was everything," he says. "The old tads would have their fighting cocks and their fighting pit bulls, and for want of anything better they'd fight each other." Kiley's father, a burly and aggressive construction worker, was known in and out of the family as Champ. To young Kiley's embarrassment, Champ, impatient to make his way up the escalator in Boston's South Station, would often roar out at the crowd blocking his way, "For the love of Christ, get a move on!"

Balancing the harsh life of the city were the summer vacations that Kiley spent at his grandmother Baxter's little upland farm in New Hampshire. "Maggie Baxter ran through four husbands," Kiley recalls, then adds with delight, "I can testify that she was still jumping over puddles at the age of ninety-seven. Hers was the oldest house in town—one of those low New Hampshire houses that hug a rocky little ridge. There was a field with flat rocks in it waiting for a boy to jump on, and the hot smell of juniper and pine, and to me it was architecture and nature all mixed up together—all one."

Certain Kiley projects have already entered history.

Kiley considers himself fortunate to have had little formal education. "For one thing, I was too poor," he says. "I had to go to work. For another, I was [illegible] dumb. In high school [illegible] took out [illegible] the thin books, be[illegible]use they were easy to carry when I'd be walking a girlfriend home through the Arnold Arboretum. The arboretum was where I got a good start in my profession, learning about trees and birds and the like. It was the Depression, there were no jobs anywhere, and I wrote letters to all the landscape architects in Boston, and at last Warren H. Manning, the dean of the lot, wrote me back to say he'd take me on as an apprentice—no pay. I felt very lucky. Manning was a lovely man with a white beard who looked just like Santa Claus. I used to drive him from job to job in a Model A Ford convertible. By then I was earning fifty cents an hour. One of Manning's disciples and associates was Fletcher Steele, who made beautiful gardens for rich people all over America. When still in my teens I went to Stockbridge, in the Berkshires, to see the gardens that Mr. Steele was designing for Miss Choate. I telephoned Miss Choate to ask if I could come by, and then and there she invited me to lunch. Sat that Irish kid down with all the nabobs! I remember seeing Mr. Steele come up the driveway at the Choates' in a big Rolls-Royce. The chauffeur opened the door of the Rolls for Mr. Steele to get out, and the door came away in the chauffeur's hand. Mr. Steele was very grand, very cool—paid no attention to the door, just strolled on into the house!"

Manning gave Kiley two pieces of advice during the course of his apprenticeship. "He told me never to join the American Society of Landscape Architects, which he had helped to found, so I never did," says Kiley. "And he told me never to go to Harvard, but I disobeyed him in that. Soon enough I found out he was right. I was a student at the Harvard School of Design from '36 to '38, and good grief! The only benefit I got out of it was a music course that had nothing to do with the design curriculum."

During the Second World War, Kiley was in charge of a design division within the army's Office of Strategic

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Landscapes of Joy

continued from page 36

Services (a predecessor of the CIA); Eero Saarinen had held the position before him. In 1945, just before getting out of the army, Kiley was given the job of designing the court buildings for the Nuremberg trials. Two years later Saarinen asked him to collaborate on a design to be submitted in a competition for the Jefferson National Expansion Memorial in St. Louis. Saarinen's great arch won, and Kiley's share in the project—the landscaping of the park out of which the arch springs—although never carried out according to his intentions, helped launch his career. The roster of the hundred or so architectural firms that he has worked with over the past sixty-one years amounts to a pantheon of exceptional distinction: Saarinen, Roche, Breuer, Kahn, Isozaki, Pei, Cobb, Barnes, Tange, Weese, Perkins & Will and Skidmore, Owings & Merrill.

"Some people complain that my work is too geometric," Kiley says. "Maybe it looks that way in plan, but in reality my spaces are never static—they flow, unfolding one into another, like a walk in nature. I believe that man and what man makes are nature, and I detest the sort of design that Capability Brown practiced in the eighteenth century—he swept away formality and replaced it with weak copies of nature. My chief inspiration has always been Le Nôtre and those classic gardens that he laid out in France in the seventeenth century—Sceaux, Villandry, Vaux-le-Vicomte."

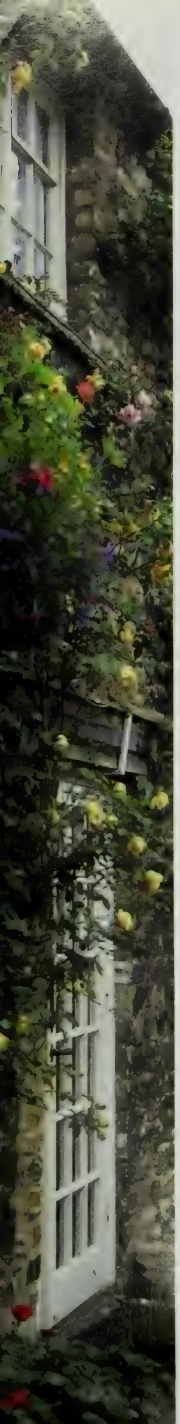
Kiley leaps to his feet and executes a nimble little sidelong dance step, eyes sparkling, long white locks in disarray. "Despite all its hardships, life should be joyful," he says. "Landscape design promotes that joy. Sometimes I'll hear a person say, 'Don't bother to plant poplars and aspens, they're too short-lived,' and I say, 'Nonsense! Think of how beautiful a tree is, not of how long it's going to last!' I've planted plenty of poplars up in Charlotte, and now they're beginning to phase out, and so am I. That's how nature is and always was, and who would want it any different?" □



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AN ART DECO LANDMARK IN JAPAN

Tokyo's Teien Museum Inhabits a Unique Imperial Palace

By William Weaver



PHOTOGRAPHY: JAMIE AHDIEH-RICE

ABOVE: The Tokyo Metropolitan Teien Art Museum, former residence of Prince Asaka and Princess Nobuko, is a testimony to the imperial couple's fascination with Art Déco. Most of the principal rooms of the house, which was completed in 1933, were created by French designer Henri Rapin. The only Art Déco building left in Japan, it now hosts changing exhibitions.

IN 1922 an aristocratic young Japanese army officer, Prince Yasuhiko Asaka, arrived in France, ostensibly to pursue military studies for a year. But the lively prince had interests that went beyond tactics and drilling: He was an avid sportsman, and in Europe he found ample time to indulge his pas-



Although many decorative elements were imported from France, much of the palace's basic plan was executed by Japan's Imperial Household Department. BELOW LEFT: Glass doors by René Lalique open to the Great Hall. BELOW RIGHT: Lalique chandeliers illuminate the Grand Guestroom. RIGHT: The Grand Guestroom's doors are set with etched mirrors.





continued on page 46



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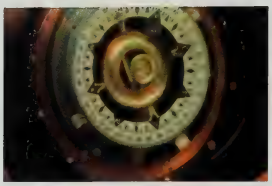
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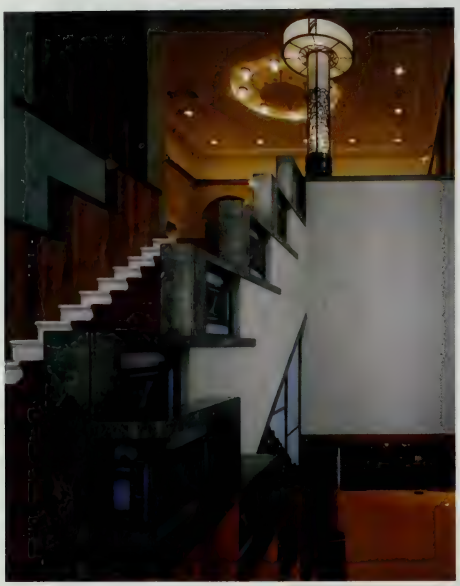
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Tokyo's Teien Museum Inhabits a Unique Imperial Palace
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ABOVE LEFT: Black marble, wrought iron, textured glass and contrasting slabs of brown cat's-eye marble are gracefully combined in the main staircase leading up to the more private rooms on the second floor. Archetypal Art Déco floral motifs embellish the metalwork of the large newel light fixture. ABOVE RIGHT: Filling the triangular space between flights of stairs are glass panels articulated with wrought-iron floral tracery.

sions for golf, skiing, hiking—and fast cars. Before his academic year ended, in fact, he was the victim of an automobile accident, sustaining injuries that temporarily immobilized him and left him permanently lame. While he was hospitalized he was joined by his wife, the charming Princess Nobuko, eighth daughter of Emperor Meiji and aunt of the young regent Hirohito, shortly to ascend the Japanese throne.

The imperial couple were enthusiastically taken up by French society. Both of them, especially the princess, had a keen interest in Western cultural and artistic activities and were alert to the latest trends. They performed their official duties at state receptions and embassy parties but also visited galleries and studios. In 1925, not long before their return to Japan, the Asakas attended a much-heralded artistic event: the opening of the Exposition Internationale des Arts Décoratifs et Industriels Modernes, the virtual consecration of the Art Déco movement. As luck would have it, the prince and princess were personally shown around by Parisian painter-designer Henri Rapin, who was not only the artistic director of the Manufacture de Sèvres but an important figure in the organization of the exposition, for which he laid out or decorated several pavilions. As a matter of course he was responsible for the Sèvres display, where he created the much-praised light fixtures in the dazzling Salon des Lumières.

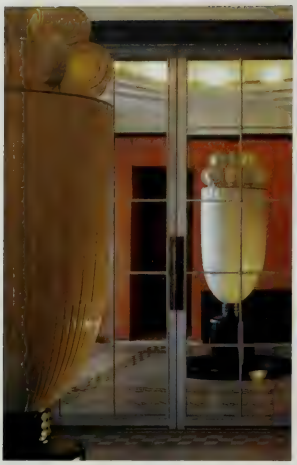
In 1925 the Asakas attended the opening of the Exposition Internationale des Art Décoratifs et Industriels Modernes.

The princely couple too were properly dazzled, by Rapin's salon as well as the exhibition as a whole. Once they were back in Tokyo, they began planning a new official residence for themselves, to be set in a vast, almost nine-acre park given to them in 1906 as a wedding present by Emperor Meiji. The actual building—a fairly simple, two-story white structure—was not begun until April 1931; the Imperial Household Department was, in theory, responsible for its design and construction. But it seems likely that the firm, tasteful hand of the princess also guided versatile imperial architect Yokichi Gondo, who, after studies in Japan, traveled extensively

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TOP: The giant urn-shaped Sèvres porcelain perfume tower in the anteroom was originally presented to the prince as a gift from the French navy. Perfume would be poured into the fitting at the top, allowing the aroma to drift through the room. ABOVE: Subtly striped wallpaper contrasts with luminous wood surfaces and a marble fire surround in the living room Rapin designed for the young prince.

in America and Europe, met Prince Asaka in London and, significantly, had visited and studied the Art Déco exhibition in Paris.

Even on the outside the house was like nothing Tokyo had ever seen before, and it has remained unique. In the militaristic Japan of the 1930s (whose chief piece of official architecture is the brutal Diet building, still squarely standing opposite the grounds of the Imperial Palace), the delicacy and cosmopolitan simplicity of the Asaka residence would have been considered shocking. Fortunately, the members of the imperial family were a law unto themselves; in any case, surrounded by its dense park, the house could not be gawked at by casual passersby. Only invited guests were allowed a view of it.

The few and fortunate admitted to the interior were in for an even greater shock. After the virtually unornamented white exterior, the ground-floor rooms provided a seemingly inexhaustible series of visual delights, both large and small. These rooms were almost entirely designed and, to some extent, decorated by Rapin—long-distance, through endless correspondence, for the artist never set foot in Japan. In Paris, be-

BELOW: Rich walnut grain enlivens the geometric desk that dominates the prince's study. The columned room, in the center of the palace, has a lighted bookcase, sliding door and dome ceiling. Adding color is an Art Déco rug.



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sides supplying scores of detailed drawings and pages of instructions, he personally supervised the shipping of wall panels, rugs, the huge Lalique glass doors to the Great Hall, and the large Sèvres "perfume tower," an urn intended both to shed light and to waft scent through the formal state rooms. A gift to the prince from the French navy, it still stands in a little room off the Grand Guestroom, whose French windows give onto the terrace and the lawn of the European-style garden beyond.

For the grand rooms on the ground floor, the more public part of the house, Rapin gave his invention free rein, especially in the use of etched glass. The silvery doors in the Great Dining Hall are inset with etched mirrors. Several of the downstairs chandeliers are also by Lalique (who worked with Rapin on the Sèvres pavilion in Paris), and those in the Grand Guestroom are particularly fanciful.

On the whole, the house—especially the public rooms—seems totally Occidental, but closer observation shows some subtle Japanese touches: the metal designs over Rapin's doors in the gallery, for example, and some of the metal screens in the fireplaces (a few of these were supposedly created by Princess Nobuko herself). Since all of Rapin's and Lalique's designs were executed by the most expert Japanese craftsmen, it would have been natural for them to leave their mark, adding their contributions to the personality of the house.

The singular staircase is topped by a tall glass-and-metal lamp with an Art Déco stylized floral pattern in metal, and leads to the private quarters. There the atmosphere is also predominantly Western, and old photographs of the Asaka palace when it was occupied by the family show exclusively Western furniture, from the overstuffed armchairs to the 1930s ashtray. In some recently published memoirs, however, one of the Asaka daughters suggests that their daily life was more Japanese than their furniture would indi

Princess Nobuko saw her house completed, but she inhabited it for only a few months before her death in November 1933. The prince and the children (until the dissolution of imperial sovereignty in 1946) continued to reside in the palace, leading a life guided by the prince's disciplined precision: meals always at the same hour, Western-style breakfast (with bread and fruit) and lunch, Japanese dinners. On the broad lawn among his frisking dogs, the prince—who lived into his nineties—practiced his golf, perhaps occasionally straying from the fashionably informal European garden into the more secluded, traditional Japanese garden next to it.

At the end of World War II the house was abandoned; it served briefly as the foreign minister's official residence, then as the prime minister's. After the prince's death in 1981, it was taken over by the Tokyo Metropolitan Culture Foundation, lovingly restored, and transformed into a gallery for temporary visiting exhibitions. Among the most recent have been a show from the Whitney Museum of American Art devoted to Edward Hopper and another from New York's Metropolitan Museum of Art even more appropriately illustrating the work of Louis Comfort Tiffany.

Under the energetic directorship of Susumu Suzuki and his staff, the Tokyo Metropolitan Teien Art Museum, as the palace is now called (*teien* is the Japanese word for garden), has become a cherished element in the city's rich cultural panorama. Somehow, it seems to absorb visitors. From the moment they approach it along the shaded drive, they begin to feel a sense of seclusion, a peacefulness that has survived over a turbulent half-century and survives still, while the hyperkinetic life of the capital grinds on, its traffic muted by the distance. □

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Small-Scale Antiquities

By Deborah Gimelson





P.J. GATES

ABOVE: *Roundel*, Roman, 1st century. Marble; 11½" high. A roundel bearing scenes of a bird on one side and a satyr with his club on the other may have been suspended from a portico or the branches of a tree, enabling observers to see both sides. McAlpine Ancient Art, London.

ABOVE: *Hellenistic Fragments*, Asia Minor, 2nd century B.C. Marble; highest: 6". Three marble heads from a large-scale relief decoration—a feline, a youth and an Eros—are thought to be fragments from the entablature of an ancient Greek temple. The Merrin Gallery, New York.

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ABOVE: *Pair of Handles from a Vase*, Villanova (Italy), 7th century B.C. Bronze: 5" x 7⅛" and 4⅞" x 7". Metalworkers of the Villanovan culture, which flourished in Italy between the 10th and 6th centuries B.C., were known for their bronze objects. Robin Symes Limited, London.

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Small-Scale Antiquities
continued from page 52



ABOVE: *Fish-Plate*, attributed to Perrone-Phrixos artists, Apulia (Italy), circa 340 B.C. Terra-cotta; 8" in diameter. Possibly used as a funerary vessel, a plate displays fish and other marine forms, which were representative of the afterlife in southern Italian religious symbolism. Robert Haber & Company, New York.

dealer Torkom Demirjian of Ariadne Galleries in New York. "Like a clue to a puzzle, a fragment allows your mind to fill in the gaps, to imagine the whole." The smaller objects, by contrast, call to mind the more intimate side of the classical era: home, hearth, religion, conveying a glimpse of human life at a particular historical moment.

The Greek ideal of corporeal beauty evolved as early as the sixth century B.C., and the influence of sculptors such as Polyclitus prevailed throughout the classical world. The Greeks emphasized idealized, athletic figures that communicated an essential harmony between intellectual and physical being, an aesthetic that spilled over into later Roman reproductions. It is an aesthetic that pervades all classical art, from the sinuous figures etched on vases to sensuous, tactile glass pieces.

Fragments—such as a hand from a monumental statue, part of a face or a marble head, shards of pottery—and small pieces—such as bronzes and votive glass vessels—are the most likely artifacts to have survived the wear of centuries. Often these objects are imbued with a suggestion of classical beauty on the most diminutive scale. "You can dream about the whole and pay one percent of the price," says London dealer Bruce McAlpine. "For example, you can get a beautiful marble drapery fragment without the inconvenience of having a full-scale statue going through your floor."

New York dealer Robert Haber agrees with McAlpine but also singles out smaller whole pieces. "In the twentieth century, with a large visual environment, we've gotten away from the concept of art as something



RIGHT: *Amphorae*, eastern Mediterranean or Italy, 1st century. Glass; smallest: 3½". Glassblowing, which was invented in the 1st century B.C., remains the principal technique for producing handmade glass. Amphorae made to hold perfumes are among the first examples of blown glass. Sheppard & Cooper, London.



SHELDON COLLINS

ABOVE: *Female Figures*, Greece, circa 5,000 B.C. Terra-cotta; 2" high and 2¾" high. Excavations from the ruins of villages dating to the Neolithic period are the earliest evidence of ancient Greek art. Fragments found at these sites often feature the female figure or deity, who was celebrated for her procreative role. Michael Ward, Inc., New York.

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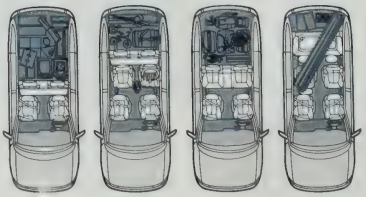


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Small-Scale Antiquities

continued from page 55

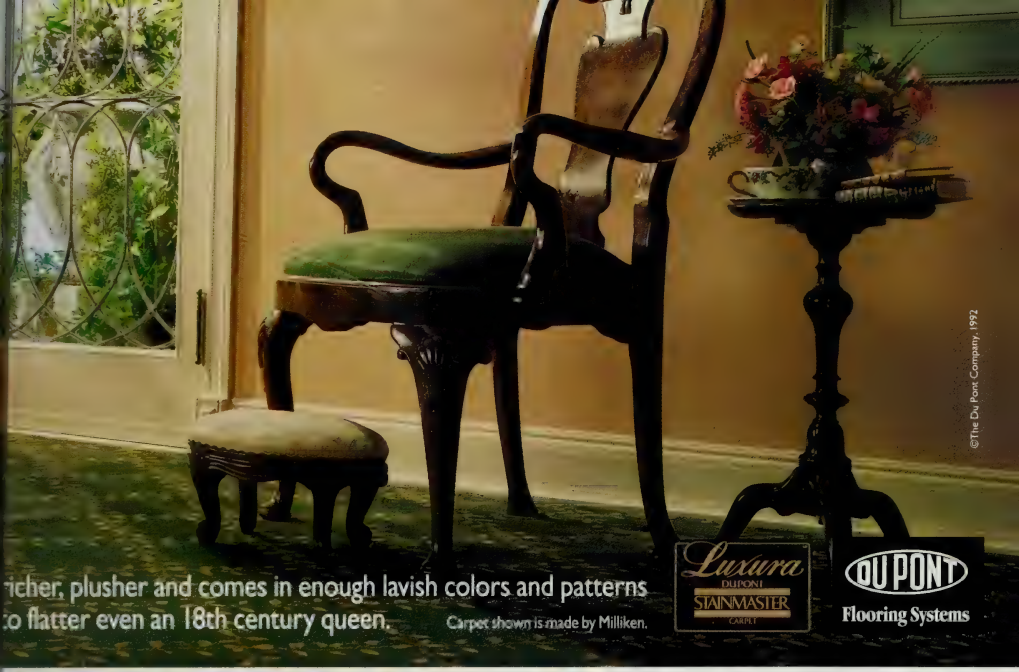
to be held in the hand," he says. "There are collections that date from the turn of the century that have great small-scale antiquities in the style of the old European cabinet, where small objects were kept and admired." Michael Ward, who heads a gallery in New York specializing in ancient art, points out, "In the past, small objects were talismans or means of trade, and they were often collected as portable wealth."

At the Merrin Gallery, Sam Merrin is proud of a bronze Roman hand, several inches across, its fingers curled as though they once held a spear or similar weapon. Probably from a monumental statue, it dates from the late first century or early second century and is priced at $15,000. He also shows a Greek bronze boot from around the fifth or fourth century B.C., priced at $5,000, and half of a Hellenistic marble face, late second century or early first century B.C., smooth and suggestive in its incompleteness, at $10,000. "Although we have sold fragments for half a million to a million dollars, depending on size and importance, you can still pick up archaeological fragments for one hundred dollars," says Merrin.

Glass is yet another story. The best-known Greek work dates from about the fifth century B.C., according to Martine Newby of Sheppard & Cooper in London. "Most often these came in the form of perfume bottles for the oils with which the Greeks adorned themselves," says Newby, "and they take the shape of miniature pottery vessels." Newby notes that the bottles do not usually exceed four or five inches in height.

The most well-known excavated glassmaking site in Greece is on the island of Rhodes. "The first thing you look for is that the piece is undamaged," says Newby. Sam Merrin adds, "With glass, you can develop pressure cracks and a quarter of the value is lost." Certain aging characteristics, however, such as the patina on Roman glass that has been buried for some time, can be desirable. "Glass that has been buried develops a sheen," says Newby. "Some people prize this; Tiffany used the idea, as did much Art Nouveau glass." Prices can start at about $3,000 and go to upwards of $4,500 for a good Greek piece.

Collecting fragments and small objects still hasn't caught the imagination of the general populace, despite the fact that there are fewer problems with fragments and small objects in terms of fakes, perhaps the most pronounced stumbling block to purchasing antiquities. "I have seen very few fake fragments," says Sam Merrin, "although I have seen larger pieces made up of smaller fake ones." Robert



ANTIQUES NOTEBOOK

Small-Scale Antiquities

Haber cites the lack of education in this area as another cause for hesitancy. "With paintings, people open a book and can see the history," he says as he cradles two Sardinian archer figures from between the ninth and sixth centuries B.C. "These objects are extremely rare and are among the most imaginative early bronze castings found anywhere in the world." Haber suggests that one role of a good dealer is to place objects in context for the collector, to make parallels and to demonstrate where a piece stands in relation to the history of collecting. All the dealers emphasize the sheer artistic strength that can be exhibited in a smaller mode. "The artistic quality of smaller objects is in many instances finer than in larger ones," says Michael Ward. "The intimacy of small-scale work is often the best quality for the money in this market." □

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1A. American oak huntboard with carved deer-head 8'x7'

1B. American oak dining table with incised top and fully skirted. Eight unusual and massive highly carved oak chairs (Detail of Griffin shown)

2. Wooten rotary standing accounting desk. C. 1882. 78"W

3. 5-piece art nouveau bed set in Bird's Eye maple with carved geraniums. Matching dresser & armoire 8'Lx6'W

4.Stanton Hall 5-piece laminated rosewood parlour suite by J&J Meeks. Shown in muslin

5. 8-light bronze chandelier with lovely fabric gold shade and hanging crystals 4'x4'

6. Rococo revival pierce carved etagere in rosewood 7'5T

7. Outstanding Majorelle 3-piece art deco office suite in rosewood. Desk and bookcase 8'L

8. Vivtorian 7' walnut mirror with winged Griffin crest.

9. Extraordinary u-shaped desk with burgundy leather top 9'x4'

10. Renaissance revival walnut and burl sideboard by Mitchells and Rammelsburg. 8 1/2' x 5'6"

11. Wooten patent rotary "Lawyer's Own" desk. 60'x33". Shown with rare Pottier and Stymus Victorian swivel in black leather.

12.Neo-Classical cast bronze pedestal table with malachite top

13. 13-light solid bronze chandelier with female figures. 48"T x 40"D

14. Incredibly carved oval Griffin conference table in oak. 6' x 4 1/2'

15. Bronze art deco wall sconces with iridescent and blue glass. 13"Tx14"W

17. Nicely carved art nouveau 5-piece salon suite with unusually substatntial armchairs

18. Exceptional renaissance revival bronze mounted inlaid cabinet

19. Tiffany bronze figural centerpiece. Identical piece in Chateau sur le Mer Newport R.I.

Armoire 9'2"H x 8'2"W

22."The Four Emotions" signed Erte 24"x32"

16. Beautifullly solid hand carved Louis XV 4-piece bedroom suite in walnut.

21. 10' Oak huntboard intricately carved by Roux.

23. Lovely marquetry art nouveau cabinet signed Guth. 51"H

25. Ren. revival king size bed set with matching princess dresser

20. Pair of 7' Tall bronze torcheres.

27. Fabulous art nouveau vitrine with inlaid poppy motif.By Majorelle. 8'3"H x 6'W.

24. Spectacular art deco 11- piece dining suite in Ebony de Macassar signed C

26 Brunswick pool table with gilded floral relief carvings. From 1912. 5'x10'

28. Phenomenally sized and detailed 8' L couch (2 armchairs and ottoman not shown

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Two Extraordinary Residential Museums in Paris and Chaâlis

By Michael Peppiatt



PHOTOGRAPHY: DANIEL H. MINASSIAN

Nélie Jacquemart-André's 18th-century château, the Abbaye de Chaâlis, north of Paris, and the Paris house on the boulevard Haussmann she shared with her husband, Edouard André, together contain an important 19th-century collection of paintings, sculpture and decorative arts. ABOVE: Adorned with ancient statues and decorative vases, the park surrounding the château was designed in the 16th century by the cardinal of Ferrara, who commissioned the gardens of the Villa d'Este at Tivoli.

IF TALK TURNS TO magnificent art collections that can still be seen in the private residences where they originally belonged, New Yorkers are quick to praise the Frick and Londoners the Wallace Collection. With equal pride, Bostonians will recommend the Isabella Stewart Gardner and the Milanese their delightful Poldi Pezzoli. But Parisians may well falter for a moment, for although they do have a very great private collection housed in its original sumptuous circumstances, the Musée Jacquemart-André has never entered the public's consciousness in the same way.

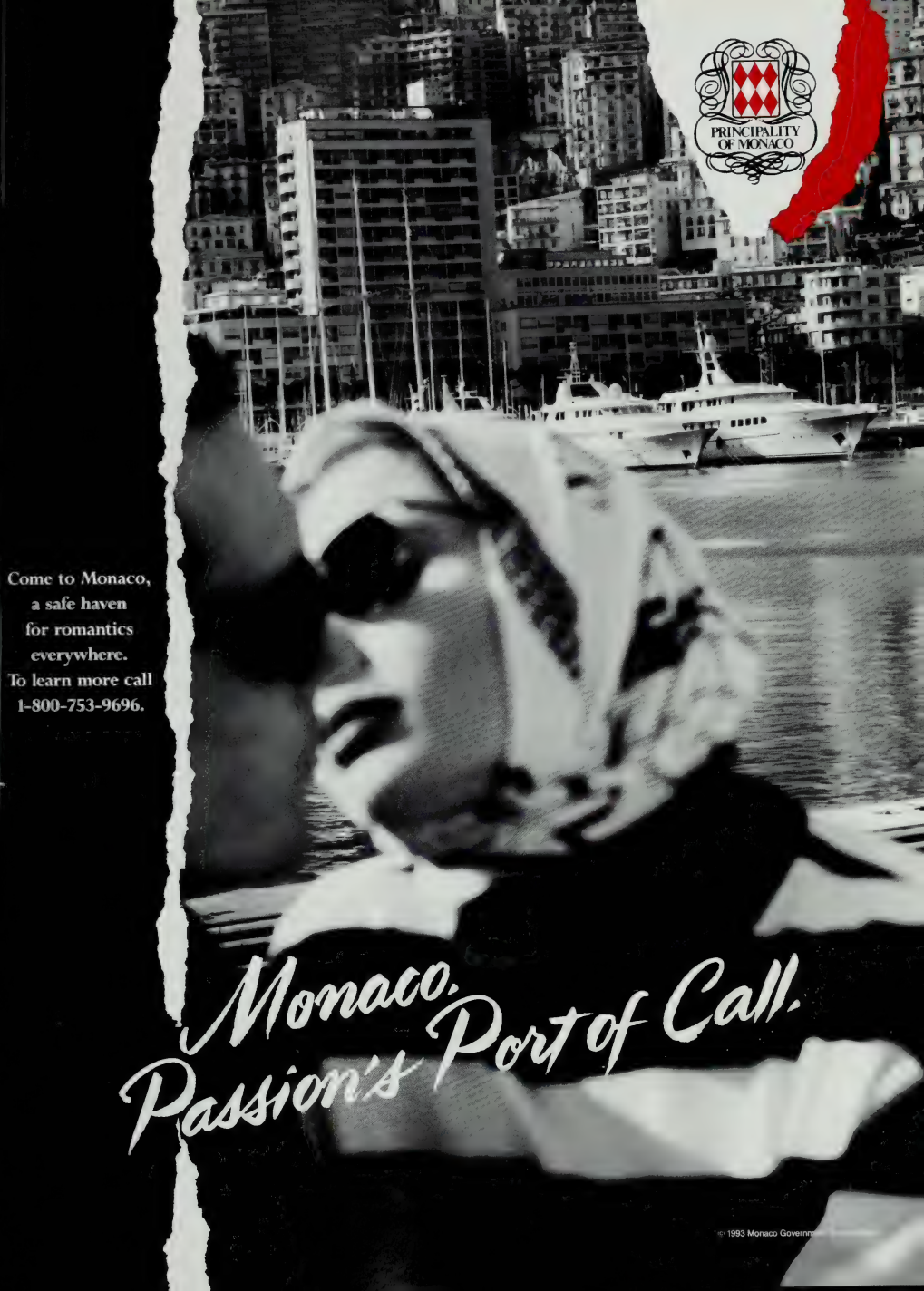
But now the Institut de France, the learned body to which the collection was bequeathed, is making an effort to broaden awareness of the museum. That should not prove too difficult, since the works of art themselves, which fill both an imposing nineteenth-century town house on the boulevard Haussmann and a château just north of Paris at Chaâlis, are outstanding. The Italian masters from Giotto through the high Renaissance to Guardi are admirably represented, and few museums in the world capture so well the exquisite harmony of the fine and decorative arts of eighteenth-century France. In their very different ways, both buildings are of architectural note, and their joint contents form not only a remarkable anthology of art but also a fascinating record of late-nineteenth-century taste in all its adventurous, robust eclecticism.



LEFT: Ruins of the Cistercian abbey of Chaâlis, dedicated in 1219, still stand on the grounds. During the 12th and 13th centuries the abbey was a major intellectual center with a rich library. Much of it was destroyed at the time of the French Revolution, but the steeple dates from the 16th century, and a chapel built in the mid-18th century remains.

Barely less interesting is the story of how the collection came into being. It sprang, in fact, directly from the marriage of banker Edouard André and society portraitist Nélie Jacquemart. Recently Jacquemart-André's private apartment at the country estate was opened to the public; and it is there, in the aloof grandeur of the Domaine de l'Abbaye de Chaâlis, that the story of the collection is best

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Two Extraordinary Residential Museums in Paris and Chaâlis
continued from page 62

The collection sprang directly from the marriage of banker Edouard André and portraitist Nélie Jacquemart.

begun, since she stayed there often as a young girl of modest origins whom the lady of the house had taken under her wing. It is there too that she returned triumphantly as owner, years later, with a wealth and social aura beyond any daydream she might have entertained.

"It was a crowning moment for her," confirms Robert-Henri Bautier, who, as the new director at Chaâlis, is committed to renovating the museum and making its treasures better known. "At one of her lavish banquets she announced to everyone, 'I am extremely glad to be the first person at a table where I used to be the last.' That statement is often quoted as an example of her arrogance, but I think it shows a certain forthrightness. Not that she lacked pride. After all, she became an immensely wealthy woman upon her marriage to André, and she lived—and above all collected art—accordingly. Her private apartment is magnificent, but almost modest in comparison to the art, objects and furniture that she crammed into the house on the boulevard Haussmann and into the rest of the château."

The volume and variety of the contents—more than four thousand items at Chaâlis alone, including ancient Egyptian and Oriental art, medieval sculpture, carved Renais-



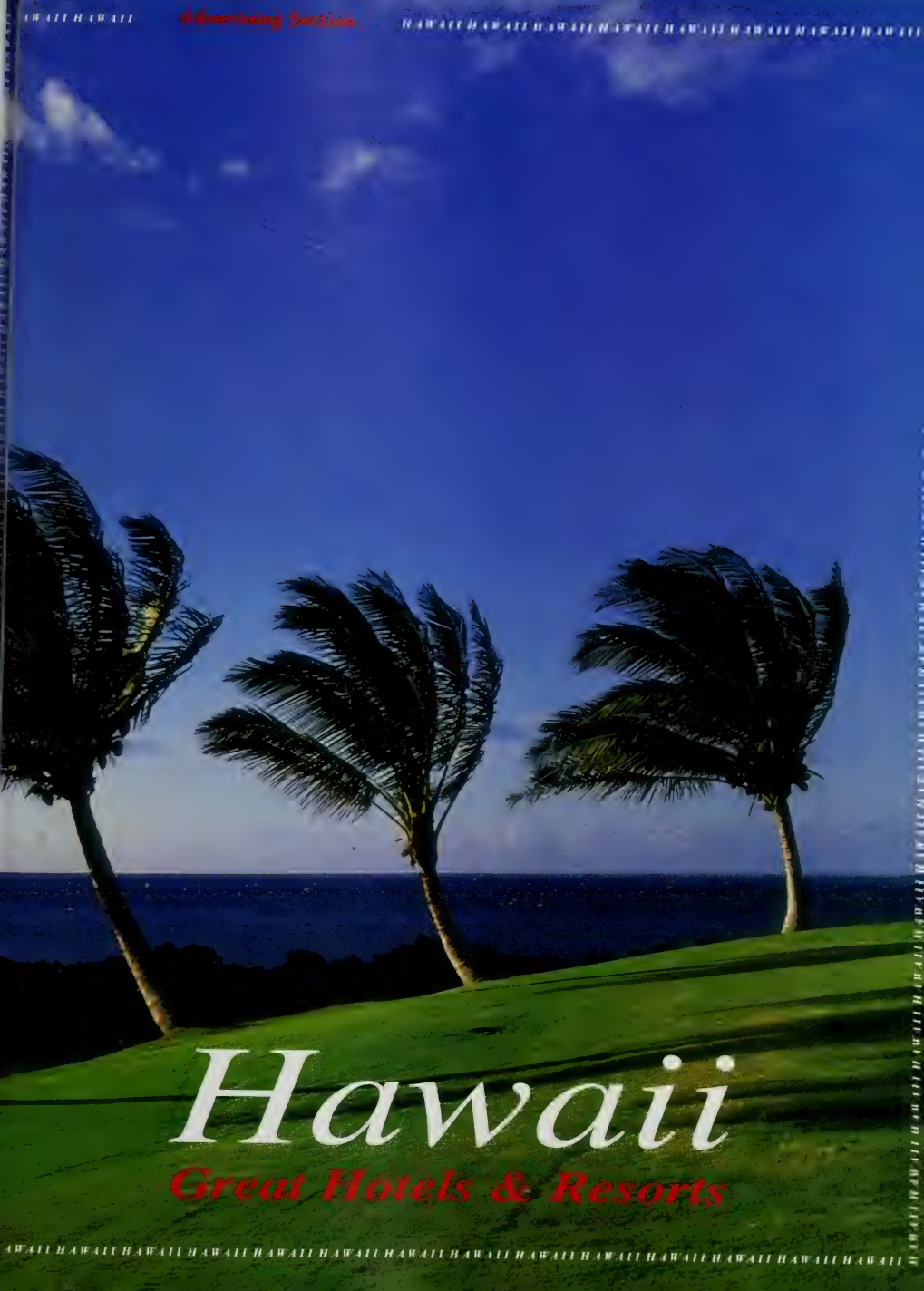
Jacquemart-André traveled extensively, amassing an immense and eclectic collection; for some time after her death, cartons from around the world continued to arrive at Chaâlis. ABOVE: One of a pair of circa 1650 screens illustrating the story of David is displayed in the library. Beside it is a Chinese cloisonné vase on an ebony table. Antique Feraghan rug.





Nélie Jacquemart-André's private apartment in the château has recently been opened to the public. ABOVE: The boudoir, with its boiserie, furnishings and screens embellished with musical themes, served as the music salon. *Le Bal Champêtre*, [illegible] tapestry by François Boucher from the *Fêtes Italiennes* series, hangs at left. Atop the mahogany desk, signed "Dubois," are an inkpot and candlesticks in *porcelaine de Saxe*. RIGHT: Her bedroom features a giltwood Louis XV bed, [illegible] à la Turk, with an embroidered Chinese silk coverlet. The dressing table, desk and fauteuils are also Louis XV.

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Carved out of 62 acres of jagged lava at the mouth of the Kohala Coast's Waiulua Bay, the Hyatt Regency Waikoloa offers 1,241 guest rooms — 75 percent with ocean views — in three low-rise towers.

Guests arrive at the resort's main lobby, where sleek canal boats ferry them through more than a mile of waterways to their rooms. Or they may choose to ride one of two air-conditioned trams, or stroll through the museum walkway filled with Oriental and Pacific art.

The Kona Pool, a free-form swimming pool nearly an acre in size, has its own thundering waterfalls and a 175-foot twisting waterslide. At the other end of the resort, the Kohala River Pool boasts a series of pools and slides connected by a riverway. Red Sail Sports offers a wide selection of watersports, including scuba instruction, diving, snorkeling, catamaran cruises, paddle boats, and kayaking.

Golf is available on two 18-hole championship courses — the King's Course designed by Tom Wieskopf and Jay Morrish, and the Beach Course designed by Robert Trent Jones, Jr. There are eight tennis courts, including two clay, in the resort's tennis gardens, as well as an exhibition court with seating for 432 people.

ANARA, a 25,000 square-foot health spa, offers state-of-the-art exercise equipment, weight rooms, saunas, steam baths, private indoor/outdoor lap pools, an aerobics room with supervised classes, racquetball and squash. The spa also provides a variety of treatments, including herbal wraps, facials, loofahs and massages.

The Hyatt Regency Waikoloa features superb dining in six restaurants serving Italian and Japanese cuisine, as well as seafood



and broiler specialties. Enjoy dancing at Spats Night Club, and take in the weekly dinner show at the 500-seat luau facility.

Central to the resort is a four-acre, beach-rimmed, saltwater lagoon for swimming and snorkeling. A protected area of the lagoon is the home of six tame Atlantic bottlenose dolphins. Through a drawing, guests have the opportunity to meet these marine mammals in a variety of educational encounters for adults and children. These encounters, which are provided under the supervision of experienced Dolphin Quest trainers, focus on education, conservation and awareness.

The resort's wildlife department enhances the environmental and educational awareness of guests, and supervises the collection of tropical birds, parrots, ducks, swans, crowned cranes, flamingos and Japanese koi (ornamental fish). The Hyatt Regency Waikoloa is the first hotel to obtain a permit for an educational display of the endangered Nene goose and Koloa duck, and provides rehabilitation services to injured migratory and indigenous birds.





Hyatt Regency Kauai Resort & Spa

Poipu Beach, Kauai

1571 Poipu Road Koloa, HI 96756
Tel (808) 742-1234 Fax (808) 742-1557

Situated on 50 oceanfront acres, the Hyatt Regency Kauai rims a dramatically beautiful bay at the far end of Poipu Beach. This resort area at the southern end of Kauai receives the most sunshine of all the island's resorts.

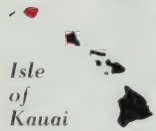
The Hyatt Regency Kauai was designed by Hirsch Bedner (interiors) and Wimberly, Allison, Tong and Goo (architecture) to reflect the languid tropical image of Hawaii in the 1920s and '30s. The look is traditional Hawaiian, with generous amounts of wood, tropically-designed chandeliers and metalwork, and open-air courtyards with breathtaking views of the Pacific. Each of the 600 guest rooms is decorated with plantation-style furnishings. And none of the resort's buildings is taller than a coconut tree.

Four restaurants provide a delicious choice of atmospheres and cuisines. Dondero's features Northern Italian specialties in a formal dining setting. The seafood restaurant Tidepools is a collection of thatched huts that appear to float on a lagoon. Ilima Terrace, which serves a Pacific Rim menu, overlooks the sea, and The Deck offers snacks at poolside. In the resort's lounges — all featuring spectacular views of the ocean — guests can enjoy Hawaiian music, billiards, and tropical drinks. And the nightclub, Kuhio's, attracts both guests and local residents.

The resort offers a series of unique activities called "Kauai by Design" to provide an exclusive peek at the island's lush forests, rivers and waters. These environmentally sensitive activities acquaint visitors with long-time residents of Kauai who have stories and information to share. Guests can also participate in the "Discover Kauai" program, created under the auspices of the Kauai Historical Society. It includes an informal chat with experts on Kauai's history, a walk with an archaeologist in the dune conservation area next to the resort, and Hawaiian culture and craft demonstrations.



Hyatt Regency Kauai has a five-acre saltwater lagoon, a sheltered pool, a "river pool" in a jungle-like landscape, and an "action" pool with waterfalls, a slide and spas. It also boasts a new 18-hole golf course designed by Robert Trent Jones, Jr., four tennis courts, and riding stables nearby. The state-of-the-art ANARA spa offers weight and aerobic workout rooms, as well as a heated lap pool in a courtyard surrounded by rooms where Hawaiian treatments and massages are given.



The Presidential Suites

Shown here is one of the two Presidential Suites at the Hyatt Regency Kauai. These luxury suites offer 2,700 square feet of Hawaiian plantation-style living, with two bedrooms, a fully equipped kitchen, large living and dining areas, and a lanai stretching the length of the suite and overlooking the resort's pools, lagoons and beach. Extra touches include a refrigerator stocked with beer, wine and soft drinks, an entertainment center, a spa tub in the bathroom, and an exercise bicycle.

The Presidential Suites are located in the Regency Club, which has its own concierge to see to the needs of guests. Coffee, breads and fruits are offered in the morning, and cocktails and hors d'oeuvres are served each evening.

The Presidential Suites are priced at $1800 per night.



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The Manele Bay Hotel The Lodge at Koele



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With the advent in the last two years of two spectacular luxury hotels, The Manele Bay Hotel and The Lodge at Koele, there's reason to stop to discover an island that's been lost in time. This is a place for people who seek the old Hawaii, where there are few buildings and fewer roads, where deer outnumber humans and beaches have no footprints. The pineapple plantation of yesterday is the exclusive resort of today.

The 250-room Manele Bay Hotel is reminiscent of the Hawaiian design of the 1920s, an elegant Kama'aina and Mediterranean blend with arcaded loggias and wide, sloping roofs. Luxurious guest rooms and suites with private lanais enjoy sweeping ocean views or lush courtyard settings featuring gentle waterfalls and reflecting pools. The ultimate in pampering is provided in select suites, such as the Makai Corner Suite, which includes butler service in the English tradition.

Water sports and dramatic coastline vistas are the focus of the seaside Manele Bay Hotel. Overlooking Hulopo'e Bay, Lanai's finest white sand beach, the resort's lavish gardens and elegant low-rise architecture provide a vivid contrast to brilliant red lava cliffs and a blue [illegible] sea. The [illegible]-room

Makai Corner Suite, The Manele Bay Hotel





Isle of Lanai



Lodge at Koele is in Lanai's central highlands. At a cool 1,800 feet above sea level, it takes its name from the nearby farming region that lies above quaint Lanai City, the island's only town. The Lodge reflects the charm and refined atmosphere of a traditional English country manor, with heavy timbers, high-beamed ceilings and massive natural stone fireplaces. Architectural details that emphasize comfort and turn-of-the-century old-world elegance are found in all our rooms and suites, particularly the Fireplace Entrance Suite. The focus of this unusual, octagonally-shaped room is its king bed and wood burning fireplace.

Activities at The Lodge at Koele also reflect those of a country estate. Guests may try their hand at croquet or lawn bowling or enjoy casual garden walks. Archaeological tours to some of Lanai's historical landmarks are also available.

The spectacular, 7,013-yard championship golf course, "The Experience at Koele," was designed by renowned golf professional Greg Norman with architect Ted Robinson. This dramatic mountain course, set against green hills and valley gorges, is sure to challenge golfers of all abilities.

Guests at both hotels can horseback ride along the mountain ridge, challenge their golf prowess, play on the beach, watch the whales in winter, dine on award-winning cuisine and shuffle back and forth between the hotels. They can rent vehicles to explore the island, hike forested trails, or just soak up local color. Other recreational activities include tennis, as well as Hawaii's best snorkeling, scuba diving, sailing, and deep-sea fishing in the crystal-clear waters of Hulopo'e Bay.

Many who visit Lanai leave with the dream to return to what they have come to consider their own Private Island. For information, call Rockresorts, 1-800-223-7637, or the Private Island of Lana'i, 1-800-321-4666.

Fireplace Entrance Suite, The Lodge at Koele



Four Seasons Resort

Wailea, Maui

3900 Wailea Alanui Drive Wailea, HI 96753
Tel: (808) 874-8000 Fax (808) 874-6449



Nestled on 15 oceanfront acres on the best of Maui's crescent beaches, the Four Seasons Resort Wailea bespeaks island elegance.

Open since March 1990, this AAA Five Diamond resort was designed by Wimberly, Allison, Tong and Goo. The eight-story building blends gracefully with its natural setting and takes full advantage of the spectacular views. Interior designer James Northcutt and Associates artfully complemented the structure with softly hued appointments and richly textured fabrics.

The three restaurants, lobby and public spaces are open and airy, framing views of the Pacific Ocean, tropical gardens and fountains. Patterned stone floors and columns add majesty. Weathered teak plantation shutters, window seats and deeply-cushioned rattan furnishings contrast with Pacific Rim art and antiques. Recesses and terraces soften the design. At dusk, sunset tones warm the stucco exterior with pale shades of pink and gold. By night, tiki torches and dramatic lighting add to the resort's romantic appeal. For elegant dining, Seasons is the choice with its moonlit terrraces for dancing, impeccable service, and culinary finesse.

For all-day dining, there's the more casual Pacific Grill, which features an exciting Oriental exhibition kitchen in the evening. The umbrella-covered Cabana Cafe offers light fare just off the pool and beach, with Hawaiian music and hula at sunset.



Guest rooms are tailored for comfort with spacious lanais, extra large marble bathrooms, and roomy seating areas. Muted colors blend with bolder Hawaiian motifs in the bedspreads and lithographs.

A range of complimentary services facilitates a guest's stay. These include a year-round children's program, tennis courts, health club with Cybex weight stations and aerobic equipment, daily aerobic and aquacize classes, a putting green, croquet lawn, bicycles, baby amenities, snorkel gear, and more.



The Maile Suite

Sprawling across the oceanfront of the Four Seasons Resort Wailea's top floor, the magnificent 5,000-square-foot Maile Suite offers privacy and comfort. With floor-to-ceiling windows, the three-bedroom suite showcases 180-degree panoramas of the Pacific, breathtaking sunsets, the West Maui Mountains, and neighboring islands.

James Northcutt and Associates (Los Angeles) has melded an eclectic mix of antiques, artifacts, and furnishings from throughout the Pacific Rim. Details such as high ceilings, throw pillows, antique rugs, tropical foliage, recessed lighting, and a telescope add to the residential ambiance.

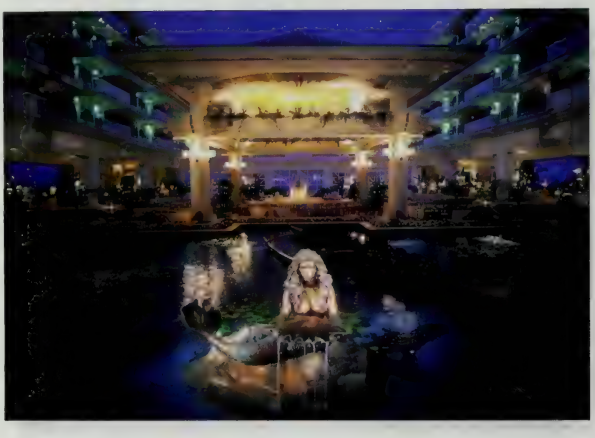
Six connecting lanais — one off each bedroom and three accessible from the living room — create indoor/outdoor appeal. An elegant dining area seats 12, and is serviced from the adjoining butler kitchen.

The master bedroom features a comfortable seating area and stately king-size bed done in warm gold hues, as well as a spacious marble bathroom with a jet-stream bathtub, separate shower and sauna.

Grand Hyatt Wailea Resort & Spa

Maui

3850 Wailea Alanui Drive Wailea, HI 96753
Tel (808) 875-1234 Fax (808) 874-5143



Imagine a grand hotel where water is used throughout as part of the landscaping as well as part of the fun. Imagine a resort with seven gardens filled with 150 varieties of plants, flowers and trees. Or a spa where water therapies and Hawaiian plants and minerals are used to rejuvenate career-weary vacationers. Imagine the new $600 million Grand Hyatt Wailea Resort & Spa on Maui.

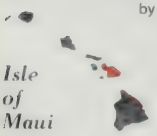
Built on 42 acres facing Wailea Beach, the resort was created around the elements of water, light, sound, flowers, trees and art. The open-air atrium is filled with thousands of seasonally rotated flowers and plants, sending the delicious scents of hibiscus, ginger and bougainvillea wafting through the property. The gardens are enhanced with streams and ponds, thatched-roof huts, tiki torches and original sculptures.

With its nine-story open-air atrium, museum-quality artwork, and network of pools, waterfalls, streams and ponds, the oceanfront Grand Hyatt combines the style of the grand hotels of Europe and Asia with the lush tropical setting of Hawaii. Each of the 787 rooms has an ocean view, a six-foot deep lanai with teak furnishings, and a bathroom full of marble. And the resort caters to every possible desire of its guests with two unique swimming pools, six restaurants, a state-of-the-art spa, a 20,000-square-foot children's camp, and the largest and most high-tech ballroom in the state.

Water is used to tie the resort together. As guests arrive, they are greeted by a rushing waterfall that cascades down the slopes of Mount Haleakala, disappears into an abyss, and reappears in the atrium as a still, blue pool on which canoes of welcome float. A classic formal pool leads from the hotel to beautiful Wailea Beach. The fountain is bordered by 60-foot royal palms and fronted by a rectangular swimming pool.

A 2,000-foot "canyon" riverpool



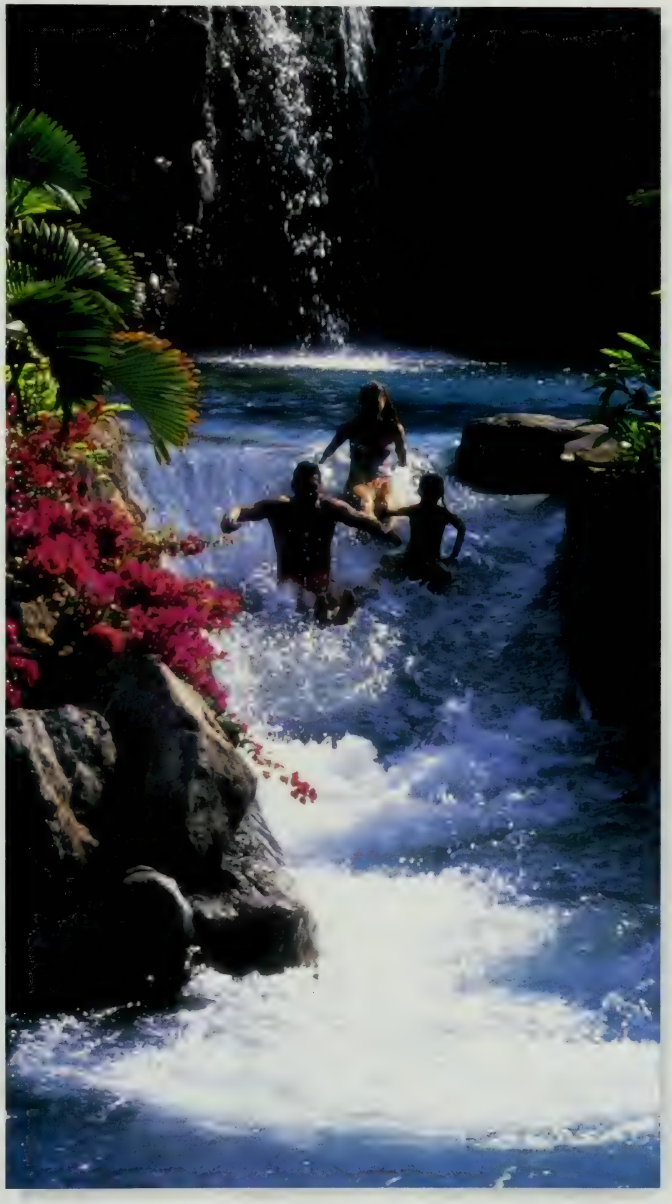


takes kids of all ages down a 225-foot corkscrew slide that careens through small pools, grottos, and white water rapids into a spacious swiming pool complete with sandy beach. Along the way is a rope swing, a hidden sauna and jet pool, a swim-up bar, and a 10-foot scuba-diving pool. The world's only water elevator — which acts like a human lock system — lifts swimmers back to the top.

The elaborate 50,000-square-foot Spa Grande features an entire floor devoted to "wet" treatments, including tropical baths, seaweed wraps, waterfall massages, Swiss shower rooms with computer-controlled high-pressure water jets, and Japanese furo soaking tubs.

The Grand Hyatt's restaurants reflect the resort's unique landscaping and water theme. The elegant Kincha, built in the style of a Japanese mountain villa, incorporates 800 tons of rock from the base of Mount Fuji. The thatched-roof Polynesian restaurant, Humuhumunukunukuapua'a, "floats" on a 700,000-gallon lagoon filled with 2,000 different varieties of tropical fish — and a live lobster pen.

With its emphasis on quality and authenticity, the Grand Hyatt Wailea Resort & Spa is a tropical showpiece providing a genuine Hawaiian experience for today's travelers.





Hyatt Regency Maui

Kaanapali Beach

200 Nohea Kai Drive Lahaina, HI 96761
Tel (808) 661-1234 Fax (808) 667-4498 Toll Free (800) 233-1234

The AAA Five Diamond Hyatt Regency Maui has been called one of the most spectacular resorts in the world. Its unique blend of fantasy and reality, combined with impeccable levels of service, set this international resort destination in a class all its own.

Designed on 18 acres of lush oceanfront property and nestled between the white sands of Kaanapali Beach and the magnificent West Maui Mountains, this world- class resort offers everything imaginable. Savor an exquisite dining experience in one of five picturesque settings. Enjoy international shopping at the resort's 18 boutiques. Stroll through our $2 million museum of Asian and Pacific art. Be introduced to our unique wildlife collection, which includes some charming penguins. And attend our recreational astronomy program, "Tour of the Stars."

The Hyatt Regency Maui also offers guests a 55-foot catamaran for morning snorkel and afternoon tradewind sails, six hard courts for tennis, snorkel and scuba instruction, and a health club with Nautilus equipment, sauna and jet-stream pool.



The Presidential Suite

The magnificent 2,307-square-foot Presidential Suite is located on the top level of the Atrium Tower. It features seven different lanai areas with views of Swan Lake, the Pacific Ocean and beautiful Kaanapali Beach. The master bedroom showcases a four-poster bed, separate seating area, and spacious bathroom with spa tub, glass shower, sauna and double sink. The suite also includes a dressing room, library, formal dining room, wet bar, full kitchen and grand piano.



Presidential Suite



The Westin Maui

Kaanapali Beach

2365 Kaanapali Parkway Lahaina, HI 96761
Tel (800) 228-3000



Located on the finest stretch of Kaanapali Beach, The Westin Maui is without a doubt "the biggest splash on Kaanapali Beach." As the newest resort on Maui's most sunlit coast, this resort has received numerous awards, including AAA's Four Diamond Award, Meetings and Conventions' Gold Key, and Corporate and Incentive Travel's coveted Award of Excellence, and again one of Conde Nast's Top 20 Tropical Resorts of the World. The Westin Maui is definitely making waves.

This luxury resort nestled between the shimmering Pacific Ocean and lush West Maui Mountains features 761 guest rooms and suites, each with a beautiful view of the Pacific Ocean and the islands of Lanai and Molokai, or the Kaanapali Golf Course and West Maui Mountains.

Throughout the property, strolling gardens reflecting tropical and oriental influences serenely complement exotic wildlife and the rare beauty of The Westin Maui's $2 million art collection. Enjoy meandering streams, breathtaking 15-20 foot waterfalls, and "The Playground" — a 25,000-square-foot pool area featuring five pools on various levels for swimming and sunning. Three pools are joined together by two thrilling waterslides ranging in length from 20 to 150 feet. Two pools are divided by a swim-through grotto with twin waterfalls, hiding from sight a swim-up jet-stream spa. Pool activities include organized games and aquacize classes. Perfect for waterbabies of all ages!

For dining, The Westin Maui offers eight restaurants and lounges. For the ultimate in romantic dining, try Sound of the Falls, an oceanfront restaurant featuring Pacific Bistro cuisine. Black-necked swans gracefully glide up to your table and pink Chilean flamingos stand elegantly perched in front of the fieriest sunsets on Maui.

The Westin Maui also celebrates Hawaiian culture. Guests are invited to participate in the arts and crafts displays, hula shows and lessons, lei-making and ti leaf skirt instruction, and a poolside Aloha Show at Cook's at the Beach, a casual open-air restaurant.

The resort provides a number of athletic activities and a complete fitness center on the premises. Just across the street is the Kaanapali Golf Course, with its North and South 18-hole courses, offering sweeping views of the Pacific and the West Maui Mountains.







The Imperial Suite

Located on the top floor of the Beach Tower, the suite features a wrap-around tiled balcony with unobstructed ocean and pool views. Throughout the rooms, intricate sculptures and paintings complement the modern and oriental decor.

The bedroom boasts a walk-in closet, dressing area and king-size bed; the marble-tiled master bathroom offers a sunken spa tub, separate shower area and double sinks.

Special amenities abound: A compact disc stereo system in the parlor, full pantry and wet bar in the dining room. Guests of the Imperial Suite enjoy all privileges of the Westin's Royal Beach Club.

The Westin Maui is three miles north of Lahaina Town, ancient whaling capital, and only five minutes from the West Maui Airport, which has inter-island service provided by Hawaiian Airlines and Aloha Island Air. No matter how you get there, The Westin Maui is just the place to enjoy paradise in royal Hawaiian style.

The Royal Hawaiian Hotel

Waikiki

2259 Kalakaua Avenue Honolulu, HI 96815
Tel (808) 923-7311 Fax (808) 924-7098



The famous "Pink Palace of the Pacific" transports guests to the luxury and grace of Old Hawaii. For more than 65 years, the Royal Hawaiian Hotel has been a welcome oasis for travellers from around the world, promising romance, glamour and stunning surroundings, as well as gracious hospitality and service.

When the Royal Hawaiian opened in 1927, her famous pink facade appeared like a mirage on the pristine sands of Waikiki Beach. The site of the hotel was formerly the royal coconut grove and summer home of Queen Kaahumanu, and it had been the vision of Ed Tenney, president of Castle & Cooke, and William P. Roth, manager of the Matson steamship line, to create a world-class hotel in that remarkable location. The exotic Moroccan architecture is an oasis of romance and glamour, inspired by the classic movies of Rudolph Valentino.

The Royal's 10-acre lot was luxuriously filled with tropical foliage, the work of nationally-renowned landscape architect R.T. Stevens, and became the fragrant, colorful Coconut Grove. The flourishing beauty that began in 1927 continues now. Guest rooms and suites that overlook the Coconut Grove often fill with the sweet fragrance of exotic island flowers. Those with oceanview rooms enjoy stunning views of Diamond Head and Waikiki Beach. This paradise also includes the world-famous Mai Tai Bar for tropical refreshments and beachside dining at the Surf Room. The spectacular Monarch Room has been the site of Waikiki's most important social affairs for decades.

A recent $10 million restoration, as well as ongoing renovation and decoration, preserve the classic elegance of the Royal Hawaiian Hotel. Where can you discover legendary luxuries and historic style in one very special oasis? It's only at the Royal ... on the beach at Waikiki.



King Kamehameha Suite

1 Bedroom/2 Baths, Suite #280. Parlor Area:16'x30'. Master Bedroom: 14'x20'. Large Lanai: 26'x38'9".

The King Kamehameha Suite (opposite page) is regal in size and impressive in its amenities. Antique koa and cherry wood furnishings, a crystal chandelier and a paneled koa floor create an atmosphere in the truest Hav



Isle of Oahu



There is an enclosed wet bar and powder room (half bath) in the living room, which also features tall French doors leading to a furnished lanai that runs the length of the suite. You'll marvel at the prime views above the Ocean Lawn of the hotel, including the sweeping panorama of Waikiki Beach and the azure Pacific.

A marble platform off the master bedroom can be enclosed by drapes, creating an intimate dining nook. The master bedroom features a spa bath overlooking the lanai. The King Kamehameha Suite is a princely choice, indeed.

Sheraton Moana Surfrider

Waikiki

2365 Kalakaua Avenue Honolulu, HI 96815
Tel (808) 922-3111 Fax (808) 923-0308



The charm and charisma of the early 1900s can be experienced again at the Sheraton Moana Surfrider. Here, on Waikiki Beach, a hotel steeped in history invites visitors to relive old Hawaii, with the courtesy and attention of a staff dedicated to the spirit of aloha.

The "First Lady of Waikiki" recently underwent a $50 million restoration, using materials, details and designs of the original hotel. Virginia Murison, AIA, who directed the restoration for the Moana's current owners, Kokusai-Kyoya, Co. Ltd., used as her model the way the hotel looked in 1918. "Several years ago in the basement of the Royal Hawaiian Hotel, I found some drawings of the Moana dating back to 1915 and 1916. We've used those extensively as a guide for work on the two wings," she explained.

Murison and her associates also studied an enlargement of an old photo, which helped them with the central portion of the hotel. "From the photo," she noted, "we can see what we want to duplicate, including the fabulous porte cochere and the natural openness of the building." Under layers of paint, Murison discovered more clues about the hotel. Her "scavengers" also found an old casting plant of the plaster trim used on the building and sample casts of the column capitals.

Today, the 790-room Sheraton Moana Surfrider includes three impressive wings: the Tower, the historic Banyan (the original Moana Hotel) and the Diamond. The amenities in the guest rooms of the Banyan Wing reflect the original colonial style of the hotel, but improved with modern conveniences. A colonial armoire houses a color TV, wet bar and refrigerator. Bedside controls for the lights, TV and radio add to the convenience. Other services include 24-hour room service, nightly turndown, daily [illegible] delivery, in-room movies, and attentive concierge [illegible]

The sense of history, the spirit of aloha [illegible] the magic of the Sheraton Moana Surfrider



Isle of Oahu



The Tower Wing Suites

The suites in the 21-story Tower Wing are most impressive, since they're located in the corner of the building that rises directly from the sands of Waikiki Beach. The views are breathtaking, and they're enhanced even further by the double private lanais in each one-bedroom suite. The lanai adjacent to the living room gives the impression of extending over the azure waters of the Pacific — that's how close the suites are to the surf. The lanai off the master bedroom faces Diamond Head directly. There's no better place in all of Waikiki to watch the sun rise over Hawaii's most famous landmark.

The living room features a dining nook and a wet bar with a built-in ice machine. Both the living room and bedroom have remote-controlled televisions, and the master bathroom is finished wih marble countertops and floors. In addition, many of the suites can be expanded to a two-bedroom layout.

With such a coveted position, the Tower Wing suites at the Sheraton Moana Surfrider are very quiet and very private, offering a priceless view of paradise.

Great Hotels & Resorts

Hawaii



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-Hyatt Regency Waikoloa

KAUAI

From Waimea Canyon to Poipu Beach, the spectacular natural wonders of Kauai have earned it the name "The Garden Isle." By law, no building is taller than a coconut palm.

-Hyatt Regency Kauai Resort & Spa

LANAI

Ancient Hawaiian village, rugged scenery and pristine beaches are the main attractions of the sparsely populated Lanai, which has only 36 miles of paved road.

-Island magazine

MAUI

Maui, named for the Superman of Hawaiian myth, has two massive volcanoes, [illegible] valleys of coastline, and [illegible] recreation, with [illegible]

OAHU

Considered by many to have the world's best climate, Hawaii's third-largest island hosts over 60 beaches, and is home to Honolulu, Waikiki, Diamond Head, Punchbowl and Pearl Harbor.

-The Royal Hawaiian, Maui

-Sheraton Moana Surfrider

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Two Extraordinary Residential Museums in Paris and Chaâlis
continued from page 64



sance chests and tapestries—bespeak an insatiability, an almost manic desire to possess. "After her husband's death in 1892, Jacquemart-André lived for another twenty years, traveling and collecting incessantly," explains Nicolas Sainte Fare Garnot, the director of the boulevard Haussmann museum, which is in the midst of complete reorganization. "They were an unusual couple: On one hand you have André, heir to an enormous fortune, who adored women and art and who was able to indulge himself in the pursuit of both. On the other you have a woman of humble beginnings, not particularly good-looking, but talented and determined. They met first in 1872, when Jacquemart did André's portrait. Ten years later, in the presence of many of André's relatives, they got married. The truth is, as far as I have been able to make out, that André's style of life had left him very ill, and Jacquemart was seen by his family as the woman most likely to provide the regular, ordered existence he needed to recover. She did, and he did, and between them, with his fortune and considerable knowledge of art and her drive and remarkable eye, they had what was needed to build a great collection."

ABOVE: Edouard André commissioned Henri Parent to build his Paris town house on the boulevard Haussmann in 1869. A founding member of the art magazine *La Gazette des Beaux-Arts* who was also instrumental in the creation of the Musée des Arts Décoratifs, André was already a renowned collector of 18th-century French art when he married Nélie Jacquemart in 1882. During their marriage, she enhanced the collection by adding portraits as well as Renaissance sculpture.



LEFT: The entrance hall, with its double twined marble stairway capped by a Tiepolo fresco mural that was originally at the Villa Contarini, was inspired by the foyer of the Paris Opéra. Among the museum's Italian bronzes and terra-cottas are works by Donatello and Della Robbia.

André was recognized as a noted connoisseur well before his marriage: He had been a founding member of the famous art magazine *La Gazette des Beaux-Arts*, and he had helped set up Paris's Musée des Arts Décoratifs. He had also collected some contemporary work, by painters such as Rousseau and Daubigny, and developed a passion for the whole range of eighteenth-century French art. In 1869 he commissioned Henri Parent to build his vast town house, which combined a great double staircase in marble and a huge fresco mural by Tiepolo with modern innova-

"After André's death, she lived for another twenty years, traveling and collecting incessantly."

continued on page 70

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SWITZERLAND SCOTLAND ENGLAND GERMANY

Two Extraordinary Residential Museums in Paris and Chaâlis
continued from page 66



ABOVE: The boudoir, which was formerly Nélie Jacquemart-André's dressing room, is filled with paintings by late-18th-century French artists, including Jacques-Louis David, Marie Louise Elisabeth Vigée–Le Brun and Pierre Paul Prud'hon. Because she had been a portraitist before her marriage, Jacquemart-André was particularly drawn to the genre.

tions such as removable walls (to enlarge the main reception room when necessary), hydraulic elevators and an enclosed winter garden much admired by his guests. Jacquemart's taste had been formed largely by contact with her fellow artists, and while she shared André's admiration for the French eighteenth century, she developed other areas of the collection, notably portraiture—her own specialty—and Renaissance sculpture.

During their marriage, Jacquemart-André had a large studio on the upper story of the town house. But she soon gave up her own painting altogether, and after André's death she transformed the space into what she called an "Italian museum." There, paintings by Uccello, Carpaccio and Mantegna could be seen—by the privileged few who were invited—in the company of bronzes by Donatello and Riccio as well as furniture and objets d'art of the period. Little by little the entire floor was taken up by the



LEFT: The Tapestry Salon is devoted to tapestries depicting Russian games after LePrince. A gift from Louis XV, they were woven at Beauvais and bear the royal arms. Jacquemart-André bequeathed the house, with the château at Chaâlis, to the Institut de France upon her death in 1912.

display of more Italian masterpieces. Strong though Nélie Jacquemart-André's influence became on the town house, the main avenues of the collection nevertheless remained those established by André. But Chaâlis, which she bought after his death, tells quite a different s

Set in a park complete with Gothic ruins and a lake, the eighteenth-centu château became a reposito ry for her taste, which as su ve older ranged ever wi across epoch and frontier. Travel was arduous, b queMart-André made trips as far afield as Const Cairo, Persia, Delh n. No c

trols existed at that time on the movement of art, and from each foray she would bring back carriages filled with ceramics and costumes, Islamic bronzes and Buddhist statuettes, arms and altarpieces, that then found a place in the huge corridors and salons of Chaâlis. Though not all the objects have turned out to be the masterpieces she took them for, her confidence and her instinct for quality in areas where she had no expertise are impressive.

Although little at Chaâlis reminds the visitor directly of this strong-minded widow rewedded to the acquisition of great works, her apartment reflects her love for the French eighteenth century, with here and there, almost like a regret, fine portraits by hands other than her own. But there can have been no regrets when, in drafting her will, Jacquemart-André realized that the collection to which she had given herself so entirely had attained such stature it could only be bequeathed to the French nation as a whole. □

The Domaine de l'Abbaye de Chaâlis, located twenty-four miles north of Paris, is open from March 1 to November 1, Wednesday through Monday; the park is open year round. For information: 60300 Fontaine-Chaâlis-Oise, France; 44-54-04-02. The Musée Jacquemart-André is open year round, Wednesday through Sunday. For information: 158 boulevard Haussmann, 75008 Paris, France; 42-89-04-91.



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Serrano
Hottest of common chiles, good in salsas. Packs a searing sting, followed by a numbing burn, sweats, and tearing eyes. Bon appétit!!!

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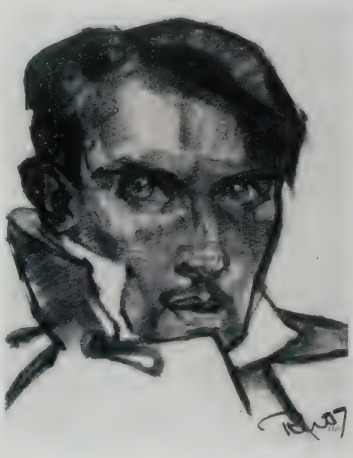
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Masterful Renderings Reflect a Lifetime of Visual Ideas

By Thomas S. Hines

RICHARD NEUTRA, LIKE MANY architects, had a great affinity for music. When asked late in his life which music he most identified with, which composers he would most want the users of his buildings to think of when they experienced his architecture, he replied without hesitation, "Schönberg and Bach." In musical and poetic terms he was evoking an image of his own work—the tension of contrasts working together, old and new, classical and modern. But what fell between those two extremes also shaped Neutra profoundly—the bittersweet world of European romanticism, from Beethoven and Brahms to Wagner and Mahler. And it was the music and ethos of those Germanic giants that permeated his youthful milieu in turn-of-the-century Vienna.

All three epochs—classical, romantic, modern—would come to be expressed in Neutra's architecture, the first and third in the cool rationality of his machinelike designs, the second in the siting of his elegant structures amid the sensuous landscape of southern California. The contrasting, complementary moods informed his architectural and landscape drawings as well.



"My life has been governed by the goal of building environmental harmony, functional efficiency, and human enhancement," wrote architect Richard Neutra. He left some 11,000 drawings to UCLA, which held an exhibition last year for the centennial of his birth.

ABOVE: A charcoal self-portrait dates from 1915, when the Vienna-born architect was an officer in the Austro-Hungarian army. BELOW: A 1915 drawing of a house in the village of Trebinje near Dubrovnik reveals his fascination with Islamic-style architecture.



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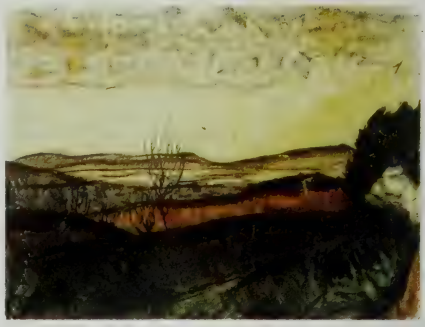

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In all their forms, the drawings framed and reflected the architect's life and work.

Some of the earliest works were pencil sketches from his wanderings in Italy as a student in 1913. The latest were pastels of Los Angeles houses from the early 1950s, by which time most of his firm's graphic work was being done by younger associates, with occasional "touch-up surgery" by Neutra himself. The most dramatic examples were detailed perspectives aimed at "hooking" potential clients and convincing them that whatever the obstacles, their buildings had to be realized. Neutra also lavished attention on drawings slated for publication, knowing that such presentations would enhance his reputation and perhaps lead to future commissions. In all their forms, the drawings framed and reflected the architect's life and work.

He was born on April 8, 1892, in Vienna, the son of an industrial metallurgist whose Jewish ancestry had been tempered by several generations of agnostic secularism. Neutra's older sister and brothers moved in sophisticated Viennese cultural circles, and through them he met Gustav Klimt, Arnold Schönberg and Sigmund Freud. Portraits and travel sketches from his student days through the darker years of World War I exhibit the Klimt and Schiele aesthetic. In his fantastical *Portrait of a Horse* (1915) and his series of architectural watercolors from Croatia and Bosnia-Herzegovina, he incorporated gold and silver paint in the Klimt manner. Pencil, charcoal and crayon landscapes from the teens and early 1920s show traces of both Klimt and Schiele, while several dark and brooding drawings from postwar Switzerland underscore the architect's depressed, almost suicidal view of his life.



ABOVE: A moody landscape from about 1918 was probably made at a military encampment in the Balkans. "I have tried to be a *feeling* observer of life in all its manifestations," Neutra would later write.

BELOW: After moving to Los Angeles in 1925, Neutra joined forces with Rudolph Schindler. A 1926 drawing shows their entry for the League of Nations competition, which was won by Le Corbusier.



BELOW: As seen in a perspective drawing by Neutra, the 1927–29 Lovell "Health" House in Los Angeles came to exemplify the International Style. It was the most famous building of his career.



In prewar Vienna Neutra was greatly impressed with the Secessionist architecture of Otto Wagner, but a more direct impact was made by Adolf Loos, whose crusade against ornament turned his mind away from historic styles and formulas. During World War I Neutra served as an artillery officer in the Balkans, but he returned to Vienna during the war to graduate cum laude from the Technische Hochschule.

Leaving Austria in 1919, he worked briefly in Switzerland for noted landscape architect Gustav Ammann, which

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influenced his later achievements as a site planner and landscaper. In 1920 he moved to northern Germany, where he served as the city architect of Luckenwalde, and a year later he joined the Berlin Expressionist architect Eric Mendelsohn as a draftsman and collaborator. Neutra's most noteworthy work in Mendelsohn's office was the Zehlendorf housing group in Berlin. A bold crayon drawing of a single house in the unit was done in the broad, thick strokes of the Mendelsohn style, but the bird's-eye perspective of the whole composition presages Neutra's crisper American approach.

In 1923 the young architect immigrated to the United States, worked briefly in New York and then joined the large firm of Holabird and Roche in Chicago. There he met Louis H. Sullivan, who was dying in poverty and neglect,



ABOVE: A sketch made on Christmas, 1938, of the desert near Twentynine Palms, California, retains the technical skill of Neutra's earlier drawings while reflecting the lyricism he was developing in his architecture.



LEFT: In contrast with his buildings of the 1920s and 1930s, Neutra's 1948 Tremaine House in Montecito, California, saw the introduction of warmer and more textured materials such as concrete and natural stone.

and at Sullivan's funeral he saw Frank Lloyd Wright, who invited him to work and study at Taliesin through the fall and winter of 1924. Neutra's most important drawings for Wright were of a proposed automobile observatory for Sugarloaf Mountain, Maryland (1924), whose curving forms both displayed the Mendelsohn influence and prefigured the Guggenheim Museum.

Yet by the time he met his idol, most of Wright's then meager practice was centered in Los Angeles, and, attracted by the area's climate, landscape and architectural potential, Neutra decided to move there. He and his family rented an apartment in the modernist house of his Viennese friend Rudolph Schindler, who had also worked for Wright in Wisconsin and Los Angeles. The two expatriates formed a loose partnership, and in 1926 they entered the competition for the new League of Nations headquarters in Geneva, for which Neutra did most of the presentation drawings. At the same time, a group of apartment house designs for a Hollywood developer was realized in only one structure, the Jardinette Apartments (1927). Neutra's lyrical drawings of half a dozen even larger structures suggest what his future Hollywood might have looked like.

Among the handsomest drawings of the period were done for his unbuilt model metropolis, Rush City Reformed, where tall towers are relieved only occasionally by small drive-in markets and low-rise garden apartments. Yet the drawings for Rush City and the League of Nations buildings are eclipsed by those of the Lovell "Health" House

BELOW: Though Neutra's associates contributed to his designs, the basic concept as well as the elegant presentation drawings clearly bore the architect's signature, as in this unbuilt Malibu beach house from the 1950s.



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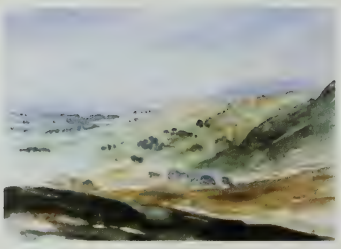
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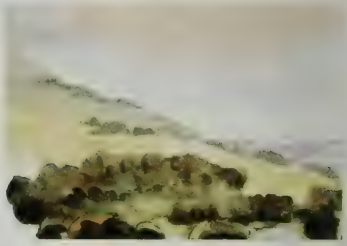
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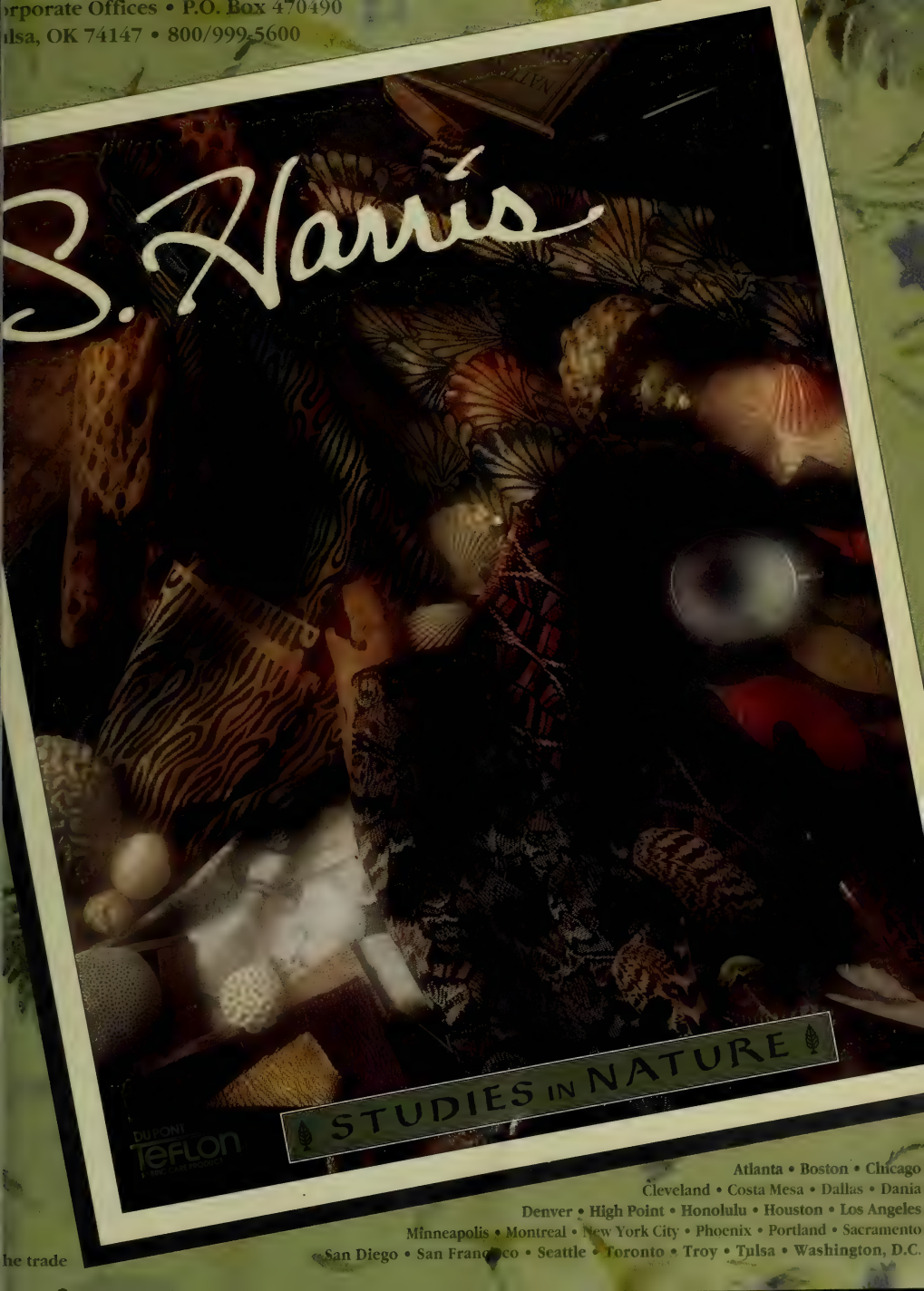
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(1927–29) in Los Angeles, which Neutra designed for physician Philip Lovell. It was, in fact, this spectacular building that brought the young architect international renown and led to his inclusion in the epochal 1932 "Modern Architecture" show at the Museum of Modern Art in New York.

Indeed, Neutra's work of the 1930s, including several important commissions from film industry figures, epitomized what the MOMA show labeled the International Style—an architecture of elegantly spare, white, flat-roofed pavilions with functional floor plans of interlocking, asymmetrical spaces. The building for Universal Pictures founder Carl Laemmle, at the corner of Hollywood and Vine, featured a restaurant and shops on the ground level with offices on the second floor, topped by large built-in billboards advertising Universal's current releases. In the houses for actress Anna Sten (1934) and director Josef von Sternberg (1935) and writer-producer-director Albert Lewin (1938), curving lines punctuate the otherwise rectilinear geometries.

Neutra also achieved success in the 1930s and 1940s in the middle-class Strathmore, Landfair, Kelton and Elkay apartment complexes in Westwood, as well as in structures for people of modest means, such as the Channel Heights housing for shipyard workers at the Los Angeles harbor, San Pedro. Among his most poignant drawings of the era are unbuilt designs for dairy workers' cooperatives and for migrant agricultural laborers, the former utilizing recycled fruit-packing crates.

Whereas Neutra's drawings of the 1920s were primarily done in pencil on tracing paper, the dominant medium of the 1930s was ink over pencil on sleek linen paper, which was more suitable for reproduction in publications. The 1940s saw a mixture of pencil and ink with the addition of pastels over brown [illegible] prints. In this way, Neutra drawings more freely, wit[illegible] to worry about spoiling the pencil or ink original.

The shortage of industrial materials during World War II led to wood buildings such as the Nesbitt House in Los Angeles (1942), and for the rest of his career Neutra alternated wood with concrete and natural stone. The Kaufmann House in Palm Springs (1946) recalled his style of the 1930s and showed the influence of Ludwig Mies van der Rohe's Barcelona Pavilion (1929). The Tremaine House in Montecito (1948) was an important transition to his more lyrical and relaxed designs of the 1950s and 1960s —houses that no longer seemed startlingly avant-garde, but pleasantly suitable for popular magazines.

By 1949 Neutra was at the height of his career and appeared on the cover of *Time*. His newly formed partnership with architect Robert Alexander resulted in major urban commissions in Sacramento and Guam and such large public buildings as the United States Embassy in Pakistan (1959), the Lincoln Memorial Museum in Gettysburg (1961) and the Los Angeles County Hall of Records (1962). In the late 1950s the partnership was dissolved, and Neutra spent most of his last decade working with his son Dion. Their most notable effort was the redesign of the VDL Research House in Los Angeles (1965). From the 1930s through the 1960s, Neutra's office staff included a number of gifted architects, many of whom went on to [illegible]ent careers of their own. By [illegible]3-19[illegible] they were also doing a part o[illegible] irm's drawings.

Neutra became an American citizen in 1930, but in many ways he remained the awestruck immigrant.

In 1968 N[illegible] was nominated for the Gold Medal by the American Institute of Architects with support from many of the world's greatest architects and critics. Kenzo Tange noted that he and his Japanese compatriots were drawn to the "exquisite sensitivity in his space and his delicate treatment for structures and materials." Walter Gropius wrote that Neutra "worked as a lonely pioneer designing modern buildings, the like of which were then unknown on the West Coast. Against very great odds," he added, "he stuck to his new artistic approach and by skill and stamina, he slowly achieved a true breakthrough." Mies van der Rohe believed that "architecture is the result of the threads of thought and activity of a handful of men who persevered in their efforts and maintained their ideals." Neutra's work, he emphasized, was "one of those threads. By his example," he continued, "he has influenced and taught a generation of architects, for whom the profession and the world is in his debt." Sybil Moholy-Nagy argued, "The sum total of his buildings is much more important than judgment passed on the success or failure of individual solutions." She urged the AIA to give the award to Neutra, "if only to restore faith in its professional integrity."

But the AIA declined to honor the architect. Especially in his later years, his nervous arrogance had offended many of his peers, just as his later work had for some come to seem increasingly "old-hat modern."

It would be another nine years before Neutra would win the Gold Medal—posthumously. The fact that he did receive it suggested that even in the heyday of Postmodernism, the world of architecture was ready for new historical appraisals. And in 1980 the Museum of Modern Art announced a Richard Neutra retrospective to open in 1982, the fiftieth anniversary of the "Modern Architecture" show that had given the architect his early acclaim.

Neutra became an American citi-

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The Drawings of Richard Neutra
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zen in 1930, but in many ways he remained the awestruck immigrant. He believed fiercely in the promise of the American dream, but he was frequently puzzled and saddened by the nation's inert complacency, its penchant for self-destruction and its persistent failure to realize its promise. In fact, Richard Neutra shared certain characteristics with F. Scott Fitzgerald's Jay Gatsby, whose "dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him somewhere back in that vast obscurity." Like Neutra, Gatsby believed in "the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run faster, stretch out our arms farther." And so, Fitzgerald concluded, "we beat on, boats against the current, borne back ceaselessly into the past."

Though the status and reputation of Neutra and his modernist generation were overshadowed in the 1960s and 1970s, writer Robert Ardrey offered Neutra a cogent assessment of his achievements:

There is probably no city in the world where the influence of your work and your ideas cannot be read in stone and stucco, realized by men you never met. This is the genuine immortality, when what a man has done so thoroughly imbues his time that it takes on a kind of anonymity. . . . I can remember times in Los Angeles in the '30s when there was only one man, Richard Neutra, and you said, 'That's a Neutra house.' Nobody else could have built it. And then later you looked at a house and you said: 'Look at the Neutra influence.' But then later on, unless you were a Neutra fan and connoisseur, you wouldn't say it because your concepts had spread so widely and deeply into domestic architecture that they had become part of the modern way of life.

Today, a little more than a hundred years after Neutra's birth, his work endures as a vital part of the architectural landscape. □







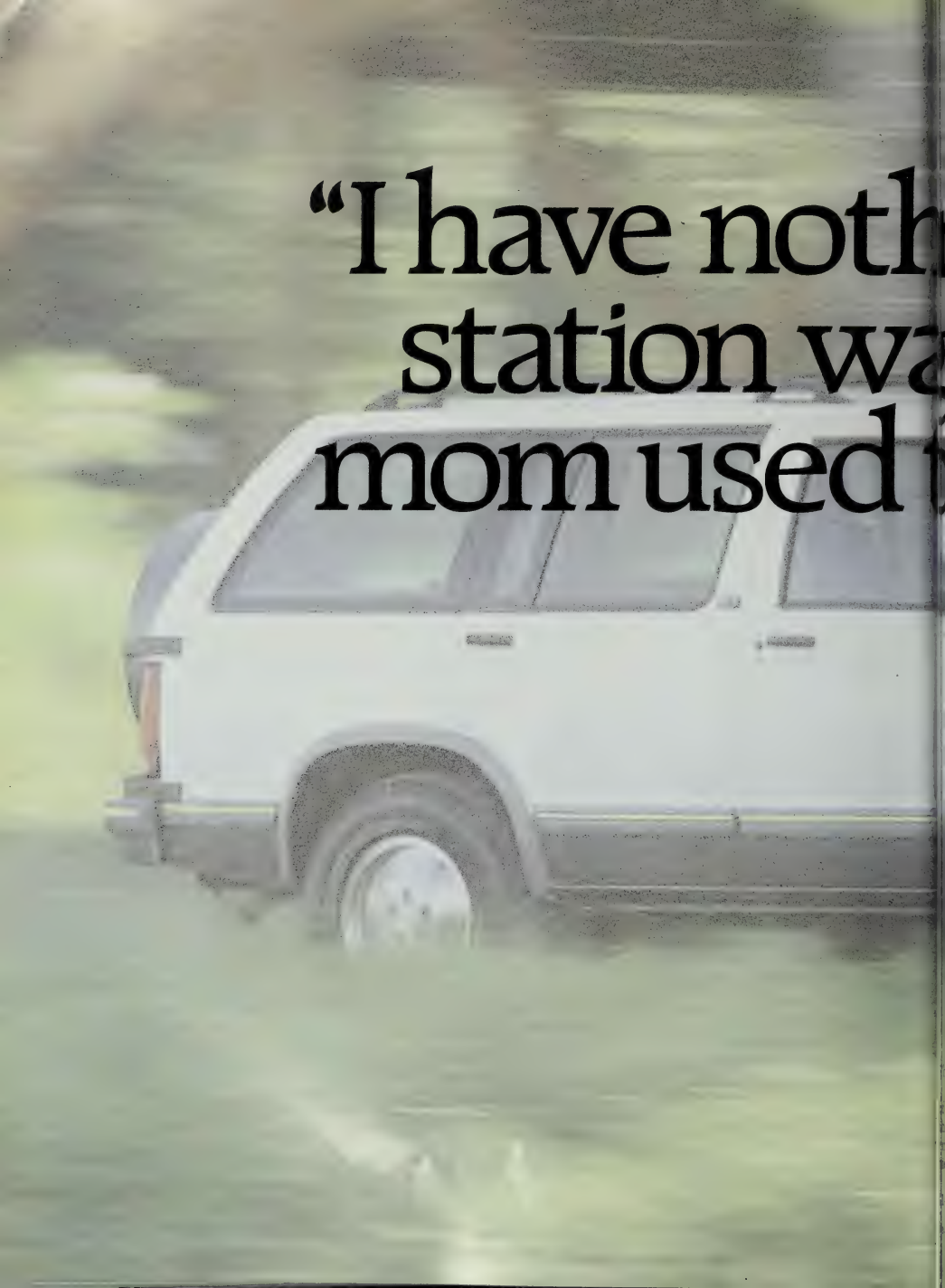
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Updating El Solano

A Fresh Look for the Venerable Mizner Estate in Palm Beach

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INTERIOR DESIGN BY ROBERT METZGER, ASID, AND MICHAEL CHRISTIANO
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DAN FORER



"Our goals were as much as possible to enhance and respect the architecture," says Darby Curtis, whose firm, Curtis Ginsberg Architects, worked with interior designer Robert Metzger and his associate, Michael Christiano, to restore and refurbish an Addison Mizner house for a couple in Palm Beach. A poolhouse is near the afternoon pool at the rear of the Mediterranean-style residence.

"THIS HOUSE was like my fantasy come knocking on the door—I'd never done anything that had twenty-three-foot ceilings before, I'd only done one house with a ballroom, and I'd never done a real Mizner," designer Robert Metzger confesses. "And this was *pure* Mizner, the purest I'd ever seen. In other words, it was as grand as it gets. But the palm trees and climate made it casual, so that's what I had to whip up too. You can't bring the North down South."

Something along the same geographically segregated lines was noted long ago by Addison Mizner's own brother Wilson Mizner, the celebrated vagabond and wit: "The first thing that a person seeking recreation desires is a change of scene, and who," he went on to ask, "can measure the value of Addison's job in Florida? He helped materially to make it like no other place—anywhere—and that was about what the professors of living ordered."

El Solano, completed in 1920, is no ordinary Mizner (an oxymoron if there ever was one)—*this* house the architect built for himself. Later he sold it to Harold Vanderbilt, who owned the house just north but coveted El Solano above all others. Vanderbilt added on, and multiple successive owners, including, of all people, Yoko Ono, went on and on adding on, until, today, the estate boasts a 10,000-square-foot main house, a teahouse and a four-room poolhouse. (There are two pools—the square so-called morning pool on the ocean side and the rectangular afternoon pool between the house and the tennis court, flashing under a regatta of royal palms.)

The latest owners, who now live in Palm Beach year round, built, re-



"Comfortable and contemporary furnishings and rugs add a relaxed note to the Venetian and Piedmontese antiques in the living room," Metzger says. The Italian armchairs are from Newel Art Galleries; the 18th-century Spanish altar-stick-as-lamp on the Italian Neoclassical commode is from N[illegible]; Christopher Hyland fabric for draperies, [illegible] with Houlès trim; Clarence House fabric on sofas and chaise longue; Brunschwig & [illegible]



built and restored scrupulously, determined to maintain the integrity of the house; for instance, since there was no powder room on the main living level, they put one in off the dining room, taking care to make the single step that goes up terra-cotta—"to keep the feeling," the wife explains. Then they called in Robert Metzger, who had decorated their Manhattan apartment (see *Architectural Digest*, August 1987), to drench El Solano in sun-loving, fun-loving fustian. "As far as the name of the house goes," says the husband, "my guess is that Mizner was playing with words—there's so much sunlight inside you have to walk around with visors on. There's a certain informality here—the house is very quirky; it has a lot of humor to it." Metzger's design associate, Michael Christiano, elaborates: "Mizner's architecture is very stream-of-consciousness. It's great because it works, but it's not orderly—it has wonderful spaces, but they're connected in a really idiosyncratic way. He had an odd sense of circulation; his staircases were usually afterthoughts."

The house is strung out on several levels. One enters through a lushly landscaped, crisply columned arcade, then passes through glass doors into a small, tile-floored entresol—an interior space that, thanks to walls trompe-l'oeiled in dressed stone, feels exterior. The entrance level has two guest bedrooms. A major Mizner staircase ascends under two massive wrought-iron chandeliers to the first landing, where library, family room, *petit* dining room, grand dining room and kitchen are grouped; above are the master suite and one other bedroom—there's another bedroom another half-level [illegible] original ballroom glides off to the side in a wing by itself on yet another level, not as high as the master suite, but higher than the first landing.

For Metzger, the greatest challenge lay in scaling down the ballroom, which Mizner had scaled up to magnificence, to an unintimidating, livable living room, the original living room having been demoted to serve as the family room, with big comfortable sofas, a coral-stone floor, a sisal rug, a television and a stereo. Metzger determinedly played down the room's heroic dimensions and glinting profusion of windows and French doors. The elaborate ceiling emblazoned with multicolor painted-wood geometric octagonals and rosettes would just have to settle for looking down on rugs and fabrics made of such simple stuffs as cotton, raffia and linen—not a precious silk in sight! "We picked a damask-patterned linen with an overprint for the draperies, and we used beiges, terra-cottas and frescoey sun-faded colors for everything," says the designer. To further humanize the room, he selected large upholstered pieces and massed them together—see the two ten-foot-long sofas that stand back-to-back in one of the three seating areas.

"To me, the house felt both Tuscan and Spanish," Metzger says, "but I decided to give it an overall Italian feeling. For one thing, Spanish is too heavy unless you're doing an Inquisition look, and for another, you can *find* Italian furniture." Metzger certainly found a lot of it—mirrors, pedestals, torchères, armchairs, tables, commodes, friezes, busts and urns. "It could have taken twenty years to finish this house in New York, where you just don't get this concentration of Venetian furniture," he points out. "We did it in two or three trips to Europe—Rome, Paris. . . . We got the bulk of it in London—you find a lot of Venetian there; the English love Italian."

"To me, the house felt both Tuscan and Spanish," Metzger says, "but I decided to give it an overall Italian feeling."

In the dining room, two restored seven-foot Mizner chandeliers hang from a peaked, painted and beamed ceiling. The Tuscany woven striped blue-green cotton draperies—"Everything we did in the way of window treatments was done to frame, not cover, the windows," Metzger emphasizes—suggested the wall color: an intense grottolike blue green such as one sees on Capri. The sixteen dining chairs are Venetian; the two tables, which seat eight each, have eighteenth-century stone garden urn bases and Neoclassical-style eglomise glass tops. "We couldn't do a rug because of always having to move the tables around, so we had the floors hand-painted to look like a Mizner rug," Metzger explains. Dinner guests can revel in a seventeenth-century silk-and-wool tapestry of Bacchus. A twelve-foot-long nineteenth-century console purchased in the Paris flea market is marbled in verdigris, looking as if it had been dyed to match the walls.

The library is all cool darks. "I wanted to enhance the essential quality of the space," Metzger says. "It was a smallish, darkish room, so I made it even darker—there were *enough* rooms in this house with light and views, and besides, I always think libraries *should* be dark and mysterious and positively engulf you." So the walls are oxblood, done in *stucco lustro Veneziano*—a process that results in the layered buildup of plaster, pigment and wax. The original Mizner ceiling, painted on cypress, is still there to salute guests. Some important nineteenth-century

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"We used very rich colors that you wouldn't be able to use in the North," explains Michael Christiano. "In the dining room, the walls are glazed a deep underwater blue green." A 17th-century Bacchus tapestry after Bérain is above a marble console table adorned with an 18th-century cloisonné garniture. The chair fabric is from Christopher Hyland. Candelabrum from Nesle.





"We spent quite a bit of time looking for a grand old house with a great deal of character, and we set out to renovate it in a sensitive manner," says the husband. An 18th-century chandelier hangs in the library, where a chesterfield faces a pair of armchairs and antique gilt-metal tables, from Newel. Clarence House fabric for pillow, draperies and drapery trim; Ushak carpet, Doris Leslie Blau.





ABOVE: "We wanted to create a romantic master bedroom within a very large, light-filled space," the designer notes. Made from what had been three smaller rooms, the master bedroom has French doors leading toward the sea. The Italianate molded and caned headboard defines the sleeping area. In the foreground is a set of four decanters in a gilt-bronze filigree case. By the window is a painted Venetian armchair is paired with a painted Venetian commode, both from Newel. Above the wall is an Italian Rococo mirror. The Baccarat crystal lamp is from Kentshire Galleries.





"One thing we like about the house is that it lends itself to everyday living and gracious entertaining," says the wife. RIGHT: A 19th-century landscape is displayed in the family room. Fabrics for the upholstery, draperies and pillows from Clarence House. Stark sisal rug.



Connecticut Folk Tale

Allan Katz's Astonishing Collection Enlivens His 1770 House

TEXT BY NICHOLAS FOX WEBER
PHOTOGRAPHY BY DERRY MOORE

WHEN ALLAN KATZ discusses the folk art figures and advertising art that animate his Connecticut farmhouse, he gives a veritable course in American history. These are not just cute objects, and their owner is no ordinary collector. Katz provides a wealth of information about where each piece is from as well as the role it played in people's everyday lives. Standing in a sweatshirt and sneakers in his living room as he points out the subtleties of a barbershop pole, he sounds more like an expert on nineteenth-century Viennese porcelain discussing the nuances of Meissen than the outspoken



OPPOSITE: Allan Katz, a collector and private dealer in American folk and advertising art, sits on a circa 1880 New England church bench in his 1770 farmhouse in Connecticut. The painted relief trade sign above is circa 1915. "The sign is clearly recognized by everyone who sees it as early-twentieth-century Pop art," he says. "It's way ahead of its time."

ABOVE: The keeping room plays host to metal figures made in the 1920s by the Strike 'em Out Baseball Company of Boston. "The figures were electrically automated," Katz says. "When a plate in the catcher's mitt was hit, his eyes lit up and steam emerged from his nose and mouth. They remain incredibly strong examples of minimal design."


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collector of tin and wood he really is.

Allan Katz is, in fact, a former New Yorker who attended the University of Bridgeport in Connecticut before joining his college roommate to start an electronics business in a suburb of New Haven. His relationship with folk art began when he acquired a few pieces in his spare time; today it is his abiding passion. He sold his business, and in 1982 he bought a 1770 house not far from New Haven that he has enlarged and modernized as a showcase for his collection. Katz is also a private dealer—working primarily through three antiques shows a year and on an individual basis with a small group of clients.

Commenting on a life-size cast-iron advertising figure that he calls the VegaCal man, Katz reveals the knowledge and vision that underlie his pursuits. The VegaCal man stands behind the house in the garden amid neat gravel paths and flowering shrubs. It has two opposite faces, like the ancient Roman deity Janus, and it is emblazoned with raised letters that read VegaCal Gets the Bile on one side and VegaCal for the Liver on the other. "VegaCal was one of those internal hooches meant to give people vitality and strengthen their livers," says Katz. The company developed these cast-iron men as "a free gimmick" and distributed them to farmers in Alabama for use as scarecrows. But few are known today. "During the Depression, the iron was worth money," he adds. "Then there was the scrap bucket. I'm told it was really something: The scrap bucket went down the street, and you threw all your metal into it—for the war effort."

Like many of Katz's prize possessions, the VegaCal man fits in perfectly with a modern aesthetic. He feels that it would do as well with a few other pieces in a streamlined glass-and-steel house as it does here. "I like things that transcend the time period they were made in," he remarks. "I have this goofy rule: If you walked into the Museum of Modern Art this morning and saw one of these pieces, it wouldn't look out of place. People would just say, 'That's neat. Who made it?' "

Katz is most attracted to the sort of folk art that inspired modern painters and sculptors. "A lot of folk art formed the roots of what we see today. This material was discovered forty years ago, but only now are we realizing how much it influenced what contemporary artists are doing." He mentions sculptor Elie Nadelman, who collected folk art and who was strongly influenced by it. The VegaCal man, in fact, could easily be a cousin of the man in Nadelman's *Tango*. Katz values pieces of this sort—"things that are lean and mean and minimal." These are the objects, he maintains, that will dominate the collecting of Americana in the future.

Katz applies his knowledge of purpose and his eye for quality to most everything he owns. Pointing to a circa 1845 trade figure in the garden, an imperious cast-zinc lion with one paw atop a large anvil, he says, "That lion was in Petersburg, Virginia, on the roof of Charles Leonard's Hardware House—the biggest hardware store in the South—and it witnessed bloody battles when Lee and the Southern troops fought the Union troops." He provides vintage photos of the store to prove his point; nothing is hearsay.

Art with a commercial association is another area Katz has long been interested in. He has one of the largest collections in the country of advertising art printed on tin from stone lithographs. These are a rarity—there were only half a dozen places in the country that did this sort of work between 1872 and 1895 "in the shop guild system," he says. Katz also has a

The low ceiling in the living room was removed to open up the space. A circa 1888 oil-on-canvas sign for Beamish Faultless Night Robes, which probably served as a shade for a factory window, was found in San Francisco. The rare cigar-store Indian princess with crossed legs, which is signed "S. A. Robb," is also from about 1888. The birdcage inspired by the U.S. Capitol is thought to be circa 1876. Over the mantel is a circa 1875 tin advertising sign. The drop-leaf table is Hepplewhite.



A circa 1880 soldier trade figure stands at attention in the dining room. On the wall is a circa 1875 lithographed-tin sign advertising Green's malarial medicine. "These signs correspond to the folk images of the day," notes Katz. The rare late-19th-century carved eagle is by John Haley Bellamy. The Heinz crocks and firkins are from about 1883 to 1906.

"I like things that transcend the time period they were made in," Katz remarks.



ABOVE: The office contains furniture created between 1918 and 1931 by Norwegian-born artisan Chris Moe. "He made the suite from over one hundred thousand pieces of wood," says Katz. "Everything has an American history theme." The Indian tobacco figure is circa 1875.

number of pieces printed on tin by screen lithography, a technique first used at the turn of the century, "when the need for quantity changed the process," he explains. But the pieces made from stones are unquestionably superior, showing a richer color and a greater visual depth. One stone litho on tin in Katz's dining room was an advertisement for Hinckel Lager Beer made between 1875 and 1880. It is a vivid scene of a rescue at sea. "The concept is that the people in the lifeboat are getting off of hard liquor, which is represented by a large sailing ship labeled *Old Bourbon*," he says. "*Old Bourbon* is in disrepair, ready to sink. In the distance, you can see the Hinckel Lager schooner, coming to rescue the people from the throes of whiskey. On the lifeboat there's a French sailor, an Irishman doing a jig, an English sailor, a Portuguese or a Spaniard in a peasant outfit, a black man and Uncle Sam—all meant to appeal to the population of upstate New York, where Hinckel Lager was brewed. The origin of Uncle Sam was said to be upstate New York, and this is one of his earliest representations in advertising."

To Katz, the future of the folk art market is in connoisseurship. "People will be paying for age, surface and integrity," he says. Katz himself has striven to assemble a collection that reflects these qualities. He has one piece that he believes to be the only carved wood trade soldier sign in existence, remarkable because of the detail of its back as well as its front. "It actually belongs in the realm of sculp-

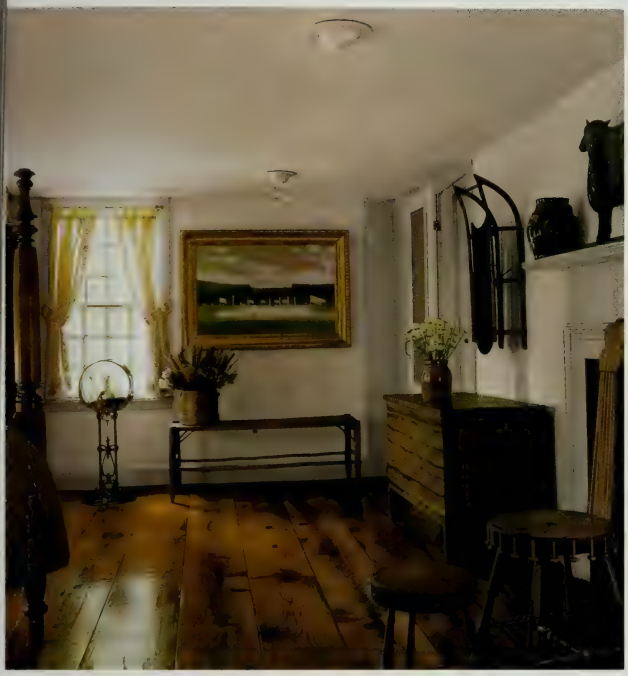
BELOW: A chair and a magazine rack by Moe are in a corner of the office; above them is a tin advertising sign from 1904. A tin sign from circa 1875 is over the mantel, which is lined with such objects as a circa 1890 token dispenser and a circa 1880 cast-iron toy fire engine.





Carved and painted pine mannequins from about 1920 highlight a stair landing. "They came from a dress shop in upstate New York," says Katz. "The owner probably decided to make his own rather than buy them. They're truly transitional pieces in that they're from the twentieth century yet they were done with a real nineteenth-century spirit."

Katz has one of the largest collections of advertising art printed on tin from stone lithographs.



ABOVE: The banjo chair and the tambourine stool in the master bedroom are from about 1875. "They're wonderful conceptual folk pieces," Katz says. Painting is from 1874. The circa 1830 painted blanket chest is from Vermont. On the mantel is a circa 1830 redware jar.

ture," he says, as opposed to being one of those shop signs he likens to "a Texas chain-saw murder."

Sometimes what enables a commercially intended object to exist as sculpture is, above all, the way it's displayed. In the keeping room off the dining room, arcade game figures of a batter and a catcher made by the Strike 'em Out Baseball Company of Boston in the 1920s do indeed qualify as anthropomorphic sculptures. "They transcend what they are," says Katz. "They're very strong twentieth-century sculptures."

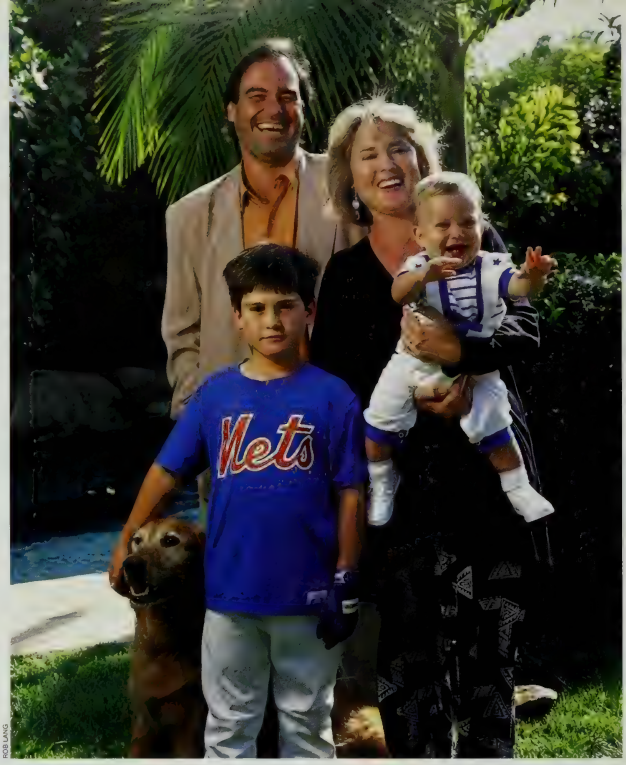
Katz has worked hard at refining his collection. He spent about twenty years amassing his fifty or so late-nineteenth-century lithographed-tin containers used for tea and cough drops and other comestibles. It is difficult to find so many in good condition since most deteriorated, rusted or were thrown out, or else the ink, which was laid on heavily, popped off. Katz sometimes discards certain objects, periodically culling the collection to make room for other pieces. Similarly, rather than having many examples of redware, he has only three, but they have extraordinary decoration and are in mint condition.

He also has a nineteenth-century molded copper weathervane that might easily win "best in show." In pristine condition, it depicts a chief of the Nipmuc tribe about to shoot an arrow. He is standing on a larger arrow that is itself the vane's directional pointer. "You see the tension in the bow—there's strength and power

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BELOW: A life-size circa 1915–20 advertising figure in the garden extols the virtues of Vega-Cal. "Naturally, during both the Depression and World War II many cast-iron pieces were stolen and melted for scrap," Katz explains. "Three or four are known to have survived."





ROB LANG



ARCHITECTURAL DIGEST VISITS:

Oliver Stone

The Filmmaker's Weekend Retreat in Santa Barbara

INTERIOR DESIGN BY ANTHONY POMPEII
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY JOHN VAUGHAN

"I THINK EACH HOUSE has its destiny for you. I've always been happy in the houses I've had, and the minute I saw this one I felt it was mine, that it was meant for me—meant to *be*," says Academy Award–winning screenwriter and director Oliver Stone, hitting an uncharacteristically mellow note. "What's interesting is I went up to buy a house in Santa Barbara, with deliberate intent, and this was the first place I saw—and I bought it practically the same d[illegible]. It's one of those things that happen, [illegible]."

"I used to come up to Santa Barbara for weekends with Elizabeth when we were first married. We fell in love with the place," says filmmaker Oliver Stone (above, with wife Elizabeth and sons Sean and Michael). "I find it much less ostentatious than Los Angeles." RIGHT: The Spanish colonial–style residence is surrounded by trees. "It's very enclosed, very parklike," says Stone of the property.







OPPOSITE: Designer Anthony Pompeii, who has known the filmmaker since he was 16, says, "I make life easy for Oliver because I know all his idiosyncrasies—he's very exacting, but he's easily pleased." A Navajo rug and Guatemalan fabrics provide a burst of color in the living area.

ABOVE: "What Oliver wanted was simple, oversize Mexican furniture that would fit with the architecture," says Pompeii. The open living/dining area of the house, which was designed as a Mexican hacienda, has tile floors, beam ceilings and stucco walls. Chandelier, Arte de Mexico.

"We've had a lot of that happen," says Stone's wife, Elizabeth. "Where you just *know*." All the components confirmed that first impact: a Spanish colonial–style house ringed with terraces; a hillside with upper and lower gardens; a gnarly old oak that shot to the sky. "That's part of the charm of Santa Barbara—the trees," Elizabeth says. "It's so verdant. It reminded us so much of upstate New York and Vermont."

"It reminded us of England," Oliver Stone says. "Or Connecticut, where I lived when I was a kid—my parents had a place in Stamford."

"What it reminded us of was the Hamptons," recalls the Stones' decorator, Los Angeles–based Anthony Pompeii. "Only more lush."

"Anthony's known Oliver since he was sixteen," says Elizabeth. "He did Oliver's mom's apartment in New York, and then he and Oliver found each other again when Anthony gave up his New York roots and moved out to California and rediscovered himself—as a Californian. It's the same kind of thing Oliver did when he realized he wanted to cut all his bonds with his East Coast upbringing and he sold our apartment in New York City and our little potato barn in Sagaponack and made his move West and, you know, became a cowboy or whatever."

Looking into the civic future of Santa Barbara, does Oliver Stone see himself following in the footprints of Sonny Bono and Clint Eastwood and running for local politics? "No, no, no—I don't make any claims to know anything about the place, I simply enjoy it," he says. "I'm not even resident there." During the week, the Stones live in a smaller circa 1928 Mediterranean-style house in Santa Monica. "For me Santa Barbara's a perfect retreat for as long as I live in L.A.—it's a walk-in weekend house: You can walk right in and walk right out. It's



ABOVE: The view from the bed, with a carved bird on each post and a painted headboard, encompasses the master bedroom's tiled fireplace and an outdoor balcony. "All of Oliver's houses are for seclusion—a place to get away to write and have peace and quiet," explains Pompeii.

OPPOSITE: "I don't know how this house compares with all the other places I've lived—I know I find it to be heaven," says Oliver Stone. An outdoor terrace that traverses one side of the house is covered with the same terra-cotta tiles as those indoors. Furniture from Arte de Mexico.

simple, it's easy, and we didn't do anything to change it. Didn't put a pool in. Didn't put a tennis court in. We have our own well, which is lovely."

The not-quite-two-acre property is entered through an electronically controlled gate that is flanked by two stone columns ten feet high and four feet wide, each crowned with a cast pineapple. "The pineapple evidently is a sign of good fortune or good luck in some culture—Polynesian maybe, or Hawaiian," Elizabeth says. The motif is further etched into the dark wooden doors of the [illegible] main house, which was built onto a turn-of-the-century gatehouse. Stone describes the newer structure as "sort of austere, with long dark shadows—built along monastery lines." In fact, it was built in what Pompeii calls a Cuernavaca style only a dozen or so years ago by a film-production manager, who collected all the beautiful old tiles for the house in Mexico: "Handmade, hand-painted and even hand-delivered—she carried them back herself," Elizabeth laughs.

"Every house we've bought—Santa Monica, Santa Barbara, our little desert retreat in Indian Wells near Palm Springs, and now our new ski house in Telluride—has been a case of 'Well now, Anthony, we're going off on location for three months, so please make sure all the work's done by the time we get back,' " Elizabeth confesses. "And before we leave, Oliver will say, 'I see Indian in here' or, with the Santa Barbara house, 'I see Mexican in here—I want big heavy furniture, I don't want anything wimpy, antiquey or French. I want strong colors.' His favorite colors, by the way, are red and black and



white. So Anthony and I will run to the Blue Whale, which is what everybody calls the Pacific Design Center, and see what we think looks neat, then take some pictures and show them to Oliver, and he'll go, 'Okay-okay-no-okay.' And then Oliver and I will go away, and when we come back we'll walk into an Indian tepee or a Mexican hacienda.

"And every time we see one of our new houses for the first time," Elizabeth continues, "Anthony makes us pasta—he's a great Italian chef. For Santa Barbara he did rigatoni with ricotta, and to smell pasta cooking and to find Anthony standing there with a nice red Italian wine and to see the house all furnished with such lovely things, well, it was wonderful, especially after you've made an exhausting trip up in the dark with the family in the car."

"They were like two children—you know, going through a wonderment," Pompeii recalls. "They just walked around and enjoyed everything."

This is what they saw: an entrance hall through which, at different times of the day, light filters, prismlike, and hits the paintings—a series of pastoral scenes (mostly cows) by the young Chinese artist Chase Chen, whose work Elizabeth Stone has been collecting. "By myself," she says, "which is a first for me." (Chen, it turns out, is the brother of actress Joan Chen, who's appearing in Oliver Stone's next film, *Heaven and Earth*, a true story about a Vietnamese woman.) Straight ahead is the sunny yellow kitchen with an old Mexican table and some new Mexican chairs. "It's a place to convene," Elizabeth says. "The chopping block is enormous—we throw all the food on it, stand around and have a drink and admire the tilework."

Three steps up to the left is the vast living/dining area, which reminds Elizabeth of a church in Mexico—"the tile and stucco, the cathedral ceiling, all that dark wood." Most of the furniture is, yes, Mexican. As designer Anthony Pompeii recounts, "When I first saw this beautiful Cuernavaca-style house, it was just as simple as that: You had to go Cuernavaca, you couldn't go anywhere else—you had

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The Moulin des Glaises near Fontainebleau

Beatriz Patiño's Restored 17th-Century Millhouse in the French Countryside

The residence is a restored millhou
of verdant grounds. A stone wall line
bais, a little river that meanders through the proper



TEXT BY ANTHONY ROBERTS
PHOTOGRAPHY BY MARINA FAUST

"It's a fresh, relaxed and welcoming sort of place," says Beatriz Patiño (opposite above) of Moulin des Glaises, her French country house near Milly-la-Forêt and Fontainebleau. ABOVE: The front faces a shaded stone terrace and a large linden tree dating back to Louis XIV's time.

MILLY-LA-FORÊT is a sleepy village near Fontainebleau, some thirty-five miles southeast of Paris. Today the place is chiefly famous for its chapel of Saint-Blaise-des-Simples, with its adjacent garden of medicinal plants. The chapel was decorated by Jean Cocteau, who is also buried there, on the edge of the forest.

When they were looking for a weekend house back in the 1950s, Beatriz Patiño and her husband, Antenor Patiño, the Bolivian tin magnate, chose Milly for another reason. At that time Antenor was already known as the most lavish and meticulous dispenser of hospitality in Europe, and Beatriz as a beauty and a hostess of genius. Every year they elected to spend the spring and fall in Paris, and Milly appeared to be the perfect locale, both for quiet family weekends and for entertaining their friends from the capital.

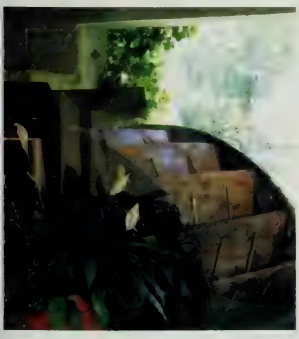
Beatriz Patiño recalls her years in the Fontainebleau region with special fondness. She's glad that after her husband's death in 1982 she held on to the residence they bought there—Moulin des Glaises, a seventeenth-century millhouse on the outskirts of Milly, with its winding trout stream, purple wisteria and fourteen acres of apple orchards.

"It was always such a relief to have a place like that to retreat to," she says, reflecting on the hurly-burly of a long life spent building and orchestrating much grander houses. When she's at Quinta Patiño in Portugal, for example, she marshals an indoor staff of forty-five, lays on balls for hundreds of people and, all year round, governs the immense Patiño gardens, hothouses, subterranean cinema, three laundries, fountains, farms, gazebos, pools, woodlands and tennis courts. And on the Portuguese coast near Es-



OPPOSITE: *Egyptian Goose and Other African Birds* by Robert Griffier hangs in the living room over an 18th-century dresser. French candlesticks stand with Oriental dishes and an English tea caddy. BELOW: François Catroux, who helped design the interiors, replaced a living room wall with a window to create a view of the mill's waterwheel.

ABOVE: Petit point screens and 18th-century-style side tables flank the early-18th-century stone country-style fireplace in the living room. Candlestick lamps and a pair of 18th-century brass wall lights illuminate the space. Placed before the hearth is a bench covered with a tapestry fragment; a low table displays silver tazzas and pewter candlesticks.



toril, she and Antenor created what must be one of the most extravagantly beautiful houses imagined by anyone in this century.

"My husband adored Moulin des Glaises, just as I do, and I think the rest of the family feels the same way," she says. "In fact, my daughter has a house right next to the mill and spends a lot of time there. The decorators who tried their hand on various aspects of it at different times—particularly François Catroux and Georges Geoffroy—were friends who often came for weekends and couldn't help being affected by the dreamy atmosphere of the mill itself, and of the venerable countryside around. There are so many architectural masterpieces in the vicinity. The de Ganays' Louis XIII château, Courances, is just around the corner, and Vaux-le-Vicomte is barely twenty minutes away on the other side of the Seine. Not to mention the palace at Fontainebleau and the forest on our doorstep. Who wouldn't be a little bit impressed by an ambiance like that?"

Antenor Patiño's original purchase included only the millhouse itself,



"Moulin des Glaises is such a peaceful house," Beatriz Patiño says. "You know as soon as you arrive that you're going to sleep well." The master bedroom is enveloped with floral prints on the walls and bed. An upholstered headboard and wicker tables lend a 19th-century accent. The trio of framed colored prints are 18th century.

a two-story structure with a huge wooden waterwheel at one end. A little river, the Rebais, has been diverted from meadows upstream to drive it, and the level of the water in the mill leat can be adjusted with a sluice, the fall directed either over the wheel or beneath a footbridge to one side. The stream then flows across the property, past the huge old linden tree in front of the house, to its junction with the much larger Ecole river and then to the Seine.

The house had already been converted from its original use as a mill, but the Patiños had ambitious plans for it. They not only bought the neighboring property, which was adjacent to the arched front gate, thereby enlarging his domain by the addition of a capacious barn and several more acres of garden. The barn was immediately transformed into an annex for visitors, and in another outbuilding, Georges Geoffroy designed an immense half-moon-shaped indoor swimming pool surrounded by ranks of French windows giving onto the lawn and covered by a vast beamed roof.

At a stroke, the millhouse had acquired a feature that made it just as attractive a destination in winter as it was in summer: a heated pool in which Antenor, a swimming fanatic, and his friends could take their exercise whatever the weather. On the outside, the pool building blends in subtly with its surroundings, betraying nothing of the blue water and stone floors within, where the Patiños and their guests would assemble to swim, play cards and talk through the cool days of early spring.

"It was François Catroux who first thought of opening up the mill wheel end of the main house," remembers Beatriz Patiño. "It was an idea that changed the whole emphasis of the building. What we started with was a conventional ground floor with a

ABOVE: The indoor swimming pool was laid out in a sweeping arc within an enclosure built with exposed beams and brick walls. The Georges Geoffroy–designed space has French doors opening to the lawn.

BELOW: Profuse climbing roses, weeping willows and masses of rhododendrons add to the garden's lushness. Windows were installed in the former barn, at right, and some rooms were turned into guest quarters.

kitchen at one end, a hall with a fine old fireplace, a sort of gloomy sitting room and a three-sided conservatory dining room projecting into the orchard on the other side of the house. François suggested making a virtue of the mill wheel by removing the blank wall between it and us and replacing the wall with plate glass. The floor was then sunk lower so the sofas and armchairs would be at the right level, and there we were watching the water slowly turning the wheel, with a wonderful new light streaming in and a long view of the garden beyond. It was a real inspiration."

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Living Colors

Tradition with an Unconventional Twist in Connecticut

INTERIOR DESIGN BY RON BRADSHAW OF BRADSHAW-DEPALMA
TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY DERRY MOORE







LEFT: "The wife wanted aubergine for the walls," says Ron Bradshaw, who balanced the deep tones in the living room of a couple's Connecticut country house with dramatic window treatments. Drapery fabric, Cowtan & Tout; jabots, swags and chintz, Brunschwig & Fils; striped fabric from Clarence House.

ABOVE AND COVER: *On the River*, 1908–9, by American Impressionist painter Frederick Carl Frieseke hangs above a marble-topped Regency rosewood side cabinet in the living room. Arranged on the cabinet, against the lacquered wall, are 18th- and 19th-century Chinese famille rose temple jars and a cachepot.

"SHE'S NOT AFRAID of strong shades," says Ron Bradshaw of the New York design firm Bradshaw-DePalma, in explaining the color preferences of the owner of a country house in Connecticut. From the outside, the 1920s villa looks like the sort of house that would be filled with proper American antiques and American Impressionist paintings. Which it is. It does not look like the sort of house that would have aubergine-lacquered walls in the living room or tomato-red walls in the library. But it has those too. "She doesn't care too much for black—or white," says Bradshaw.

A squarish living room with large windows and French doors located on three sides would normally deter a designer from putting five coats of aubergine lacquer on the walls. The glare created by natural light bouncing off the deeply hued, highly polished surfaces is difficult to avoid. But Bradshaw overcame the problem by placing coral draperies around the windows, which absorbed some light and cut the glare. Now the earthy shade on the walls seems to glow with a natural incandescence.

Nor do the draperies overwhelm the view of the garden, seen through







"The wife is passionate about decorating," says Bradshaw (below, with partner Joanne DePalma). LEFT: In the red library is Willard L. Metcalf's *Maytime*, 1919. A tole tray on stand, from Stair & Company, is near a late-18th-century open-arm chair, with fabric from Lee Jofa. ABOVE: *Listening Boy* by Robert Henri is also in the library. Draperies, Clarence House. Chintz upholstery, table fabric and wallcovering, Brunschwig & Fils.

the wide expanse of gridded windows. If anything, the strongly sculpted drapery treatment, articulated by silk plaid swags and jabots, frames the view rather than obstructing it. Indeed, the draperies function rather like those bordering a proscenium arch, with the garden seemingly becoming part of the stage.

In the living room, the foreground of this stage, a heated array of corals and ivory found in the floral chintzes, silk stripes and cotton damask fabrics on the sofas and chairs contrast emphatically with the delicate lines of the lacquered chinoiserie low table, the Chippendale pedestal table and a pair of Regency rosewood cabinets. The paintings, such as one by Frederick Carl Frieseke that is rendered with a sage-green and grayish-blue palette, appear strikingly luminous against the dark aubergine backdrop.

Bradshaw, however, demurs at the slightest suggestion that he might tend to design a room around a work of art. "Then it doesn't look like a room but like a museum."

Both the husband and wife, who have been married only a few years, collected art and antiques previously. Since the couple's marriage, their residences have begun to reflect the stamps of well-cultivated but distinct tastes. The wife's preference for Louis



BLACK CHANDIGHAM





XV and XVI furniture is most apparent in their Manhattan apartment. The Connecticut country house, on the other hand, provided the opportunity for the husband to express his predisposition toward American antiques and American Impressionist paintings by such artists as John Singer Sargent, Maurice Prendergast and Everett Shinn.

While Bradshaw knew that American antiques would be used, he wasn't sure which pieces would occupy a certain spot until the colors and the fabrics had been decided. "I knew generally what I'd be working with, but the precise antiques were not the first consideration," says Bradshaw. "The same goes for the art. She hung the paintings after the rest was in place." Having fastened on the basic room color, the wife next had to select the chintz. "If I'm decorating in prints and chintzes," he continues, "I'll put together a color scheme around the chintz, gathering up a number of accessory fabrics, which she decides on through a process of elimination. She looks at about five or six chintzes before deciding on one; and from about fifteen or twenty fabrics put together for each room, we may end up with two or three."

Choosing colors and patterns to activate a space without detracting attention from the antiques and art demands a good eye, imagination and practice. Evidently, the wife is not lacking in any of the above. Neither are her interior designers. Bradshaw and his partner, Joanne DePalma, had met and received much of their training working in the 1980s for Melanie Kahane, who had made her name with combustible colors and exuberant blends of textures. The wife and Bradshaw met during the Kahane years, and since then the two have worked together enough that Brad-

Four works by Maurice Prendergast are displayed in the green dining room: At left are *Picking Strawberries*, 1910–15, above, and *Landscape with Figures and Goats*, 1910–15; at right are *Gloucester*, 1915, above, and *Red Roof Tops*, 1910. The crystal chandelier and Chippendale giltwood mirror are from Stair & Company.





ABOVE: The breakfast room overlooks the terrace and was created "to give our clients a lounge area for themselves and for casual entertaining," says Bradshaw. *Home of the Mounts* by S. A. Mount is at right. On the shelves at left are assorted pieces of antique Chinese ceramics.

LEFT: A 19th-century chinoiserie canopy bed in a guest bedroom faces a 19th-century chest of drawers, over which hangs a landscape by George Morland. Bedcovering and drapery fabric, Bailey & Griffin; chair fabric and drapery trims from Scalamandré; Stark carpet.

shaw says, "We practically make decisions by mental telepathy."

The influence of Melanie Kahane seems to linger in the library. Although red is not unusual in libraries of traditional houses, here the tomato hue of the fabric-covered walls recalls the striking shade of the coral draperies in the living room. "We use colors thematically," says Bradshaw. "What is secondary in one room may become dominant in another, and



ABOVE: Set against the master bedroom's yellow tones are a Federal canopy bed and a circa 1830 English writing desk and a Chippendale-style ball-and-claw-foot Canterbury by the window. Plaid silk by Osborne & Little; chintz, Ralph Lauren. Cowtan & Tout wallcovering.

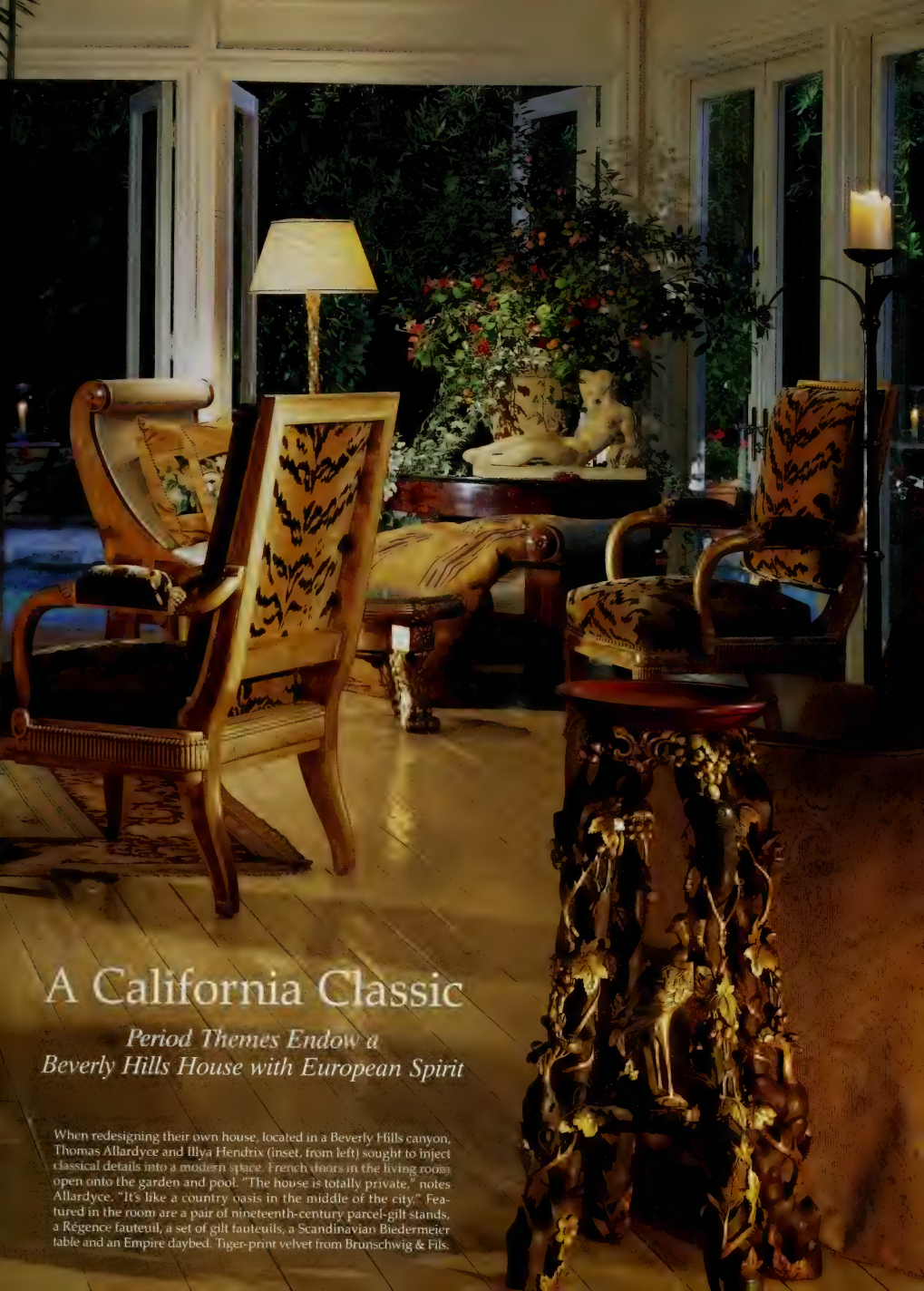
RIGHT: Landscape architect Peter J. Cummin created a sequence of distinct, complementary spaces in the garden. Weeping cherry trees and semicircular hemlock hedges provide the backdrop for Maillol's bronze sculpture *La Montagne*, 1937, which is reflected in the pool.



vice versa." Thus aubergine also appears, but in a lesser role, in the silk striped draperies and in the floral chintz. Since the vivid red jacket in *Listening Boy* by Robert Henri is even more arresting against the red backdrop, is it not fair to assume that the painting determined the room's colors? Bradshaw says no. "The red in the painting is accidental, but it seems to work," he replies. Even the paler,

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A California Classic

Period Themes Endow a Beverly Hills House with European Spirit

When redesigning their own house, located in a Beverly Hills canyon, Thomas Allardyce and Illya Hendrix (inset, from left) sought to inject classical details into a modern space. French doors in the living room open onto the garden and pool. "The house is totally private," notes Allardyce. "It's like a country oasis in the middle of the city." Featured in the room are a pair of nineteenth-century parcel-gilt stands, a Régence fauteuil, a set of gilt tauteuils, a Scandinavian Biedermeier table and an Empire daybed. Tiger-print velvet from Brunschwig & Fils.





INTERIOR DESIGN BY ILLYA HENDRIX, ISID
AND THOMAS ALLARDYCE, ISID
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY MARY E. NICHOLS

"THE DIFFERENCE between a decorator and a designer," explains Thomas Allardyce, "is that a designer uses interior architecture to create strong backgrounds while a decorator tends to limit himself to the furnishings in a room." Although this semantic distinction is often blurred by many of the designers (or decorators) working today, Allardyce and his partner, Illya Hendrix, are very clear about their approach to houses. "I believe we get a lot of our work because of our architectural bent," Hendrix says. Adds Allardyce, "We employ two architects full-time, and most of our projects involve architecture. This is how we control the classical symmetry and balance of the interior, which is what we like to think we're all about."

Certainly architecture—at least interior architecture—was essential in the pair's treatment of their own house, which sits atop a steep driveway in a canyon in Beverly Hills. When Hendrix and Allardyce acquired the property nearly eight years ago, a characteristic 1960s box stood on the site. Sleek, low, skirted by deep overhangs and punctured with sliding aluminum-frame windows, the house was taken down to its footprint, which the designers felt was properly situated on the lot even if the structure that rose above it was dark and clumsy and out of sync with their preference for bright, refined rooms. Hendrix and Allardyce retained a portion of the perimeter but otherwise reconfigured the floor plan entirely. They closed all the windows that face the driveway and left behind an unassuming façade that reveals nothing of the

Over the course of the project, the house was completely rebuilt, with the exception of one wall and a fireplace. LEFT: In the living room, a 19th-century scarlet-japanned bureau-secretary holds Roman glass vessels from the 1st and 2nd centuries. A 19th-century work by Alfred Wolmark is above the Neoclassical console.





"Everything was acquired specifically for the house," says Allardyce. "We've become collectors—half of the pieces we bought in Europe." OPPOSITE: A circa 1760 Aubusson tapestry hangs in the living room. The English window bench and the French candlestick lamps are circa 1850. The Mughal carpet is 18th century. Sofa fabric is from Bergamo.

ABOVE: Skylights in the dining room permit natural light during the day and are illuminated at night. At right is a 1920 still life by Jean Du Marboré. "We're particularly fond of the periods at the end of the last century and between the wars," says Allardyce of their art collection. Upholstery fabric on the saber-legged chairs from Old World Weavers.

spacious interiors within. The ceilings were raised from eight feet to ten and a half feet. French doors in the living room, the kitchen and even in a narrow hall now open to parts of the garden, which Hendrix likes to think of as "extra rooms."

Because they were working for themselves, Hendrix and Allardyce were able to tailor the house to their own needs. They reduced a cluster of secondary bedrooms to a guest bedroom and an office. Out of the former small kitchen and interior courtyard they created a single large room that is a combination of kitchen and casual dining area. Using columns, ample crown moldings and baseboards as well as the quirkily off-center fireplace (a feature from the earlier structure that they chose to keep), the designers were able to supply the living room with a refinement lacking in its predecessor. There are vistas throughout: from room to room, from house to garden, from garden to canyon and sky. "Our passion is for the simplicity of Palladian architecture," says Allardyce. "But this is our contemporary version. It's a combination of California and classical. It's an indoor-outdoor house."

When it came to the interiors, Hendrix and Allardyce started from scratch. Their former residence, in the hills above Sunset Boulevard, was spare and modern, despite its Georgian-style façade. Taking a more elegant period tack, the designers acquired all the furnishings and antiques specifically for the new house. "These rooms are handsome without anything in them," Hendrix says, "but if they come to life at all it's because they're filled with pieces we love."





Antique giltwood wall appliqués flank the door to the master suite, where Hendrix and Allardyce created glass doors highlighted by an Art Déco–inspired pattern. On the Biedermeier parcel-ebonized birch table is a circa 1925 sculpture by Kaesbach. French chandelier is circa 1850. Drapery silk, Henry Calvin Fabrics.

The living room, for example, contains furniture and objects that range from an Art Déco bronze of a sphinx and a vulture to an Aubusson verdure tapestry, a Biedermeier fruitwood table and an Italian console. "We are attracted to things that are unusual, things that have great form or great design," Allardyce explains. "We try not to plan too hard." To Hendrix, the house reflects the kind of work he and Allardyce are now doing for their clients—"traditional interiors, very European, very comfortable, with a look that isn't quite so perfect," he says. "In fact, I'd like the living room to be less perfect. I'd like to make it a bit more primitive."

Hendrix and Allardyce have not always created traditional interiors. Before they formed their partnership, the designers had separate careers with very separate sensibilities. Allardyce, a Texas native, had studied business in college and was drawn to the design world only after he consulted a job counselor and realized, as he says, "I had to do something in life that gave me pleasure, and I'd always been interested in houses." Hendrix, who grew up in northern Arizona, began studying architecture in college. "But I failed," he says. "I couldn't do the math, so I switched to psychology." After college, both served various apprenticeships to Los Angeles designers; by the time they joined forces in 1977, each had been in business on his own for about three years. "Tom was contemporary and I was traditional," Hendrix says. "It was hard at first; it took me time to think in terms of 'we' instead of 'I.' Now I can't imagine it any other way." Al-

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BELOW: The designers often entertain on the columned terrace off the living and dining rooms. "We keep the French doors open all the time," says Allardyce. "In winter we have the fireplace going too." Circa 1925 stone table is by Ernest Boiceau.





"Most people move to loft spaces to get away from lawns," says Seattle developer William Justen (above left, on his penthouse terrace with his wife, Sue). "I brought mine with me."

OPPOSITE: Washington's Mount Rainier, to the south beyond the city, anchors the view from the balcony of the conservatory. "You always have the feeling of nature—storms and sunsets—being very close," remarks Sue Justen.

In the Seattle Skyline

Soaring Penthouse Spaces Framed in Glass and Steel

ARCHITECTURE BY NBBJ INTERIOR ARCHITECTURE BY WILLIAM JUSTEN
TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY JAMES FREDERICK HOUSEL

VIEWS IN MOST large cities don't come easily, especially when so many high rises get in the way. This is not true, however, for a Seattle couple. "My favorite sight is the Olympic Mountains in the morning; Bill's is the Seattle skyline at night," says Sue Justen of the penthouse where she and her husband, William, live along the city's lively waterfront. Their apartment overlooks the shimmering waters of Elliott Bay, the towers of downtown and the mountains beyond. With a wraparound harbor view, they can take their choice of favorites.

The Justens, who have lived in Seattle's downtown area for about fifteen years, recently moved into their new apartment atop an office tower located in the spirited and sprawling Pike Place Market district at the edge of the harbor. Successful revitalization efforts have made Seattle a city where numerous people like the Justens have chosen to settle downtown near the bustling docks and piers rather than move out to the surrounding suburban areas.

Seattle was smart. More than twenty years ago the city began tapping into the unique urban resource made available when changes in logging and shipping freed up the downtown waterfront. In the early 1970s the city started to convert its decaying timber



RIGHT: A spiral stairway ascends to the balcony and formal dining area, softening the strong geometric shapes and patterns of the conservatory. Architect Bill Bain of NBBJ designed the steel-framed gabled ceilings and roofs to evoke "intriguing houses in the sky," he says. Contrastingly colored aluminum mullions, which provide a larger-scale effect, are part of the building's overall window grid.





The conservatory makes a remarkable sc winter.

ABOVE: "The conservatory has very strong structural symmetry," says William Justen, who was responsible for the interior architecture. "It is virtually an all-glass environment, making the view an extension of the living space." Sound-absorbing material was installed beneath the marble-and-granite floors for insulation, and the windows are uncovered.



RIGHT: "Ours is a his-and-her kitchen," reveals Justen, "achieved through a bit of negotiation." His is black-granite counters; hers is wood counters. Sub-Zero refrigerator; KitchenAid dishwasher and microwave; Grohe fixtures.

piers and warehouses into restaurants and shops, and the late-19th-century commercial brick structures nearby into showrooms, offices and more restaurants. Several weather-beaten structures near the piers were preserved for their charm and history, and new parks, hotels and apartment complexes were incorporated into the urban fabric.

"This is a very special neighborhood," William Justen says. "At the market you can shop from a variety of bakeries, fish vendors and butcher shops, and buy fresh fruit and vegetables from local farmers." Indeed, the Justens liked the area so much that they lived in three places in the vicinity before deciding to create their own lofty urban environment.



RIGHT: For intimate dining in the library/family room, an oak table—handmade by William Justen's grandfather in the 1930s—is set with favorite pieces, including candlesticks designed and fabricated by Seattle sculptor John Geise. The room opens onto the entrance hall, with the conservatory beyond.





ABOVE: Pillars and a pyramidal skylight form a section of the master bath. "A shower with exterior glass walls is pretty daring," notes William Justen. "But water droplets obscure the view from passing ferryboats." Jacuzzi tub.

As vice-president of a company that has developed a range of different types of commercial and residential projects in and around Seattle, Justen thought the best way to realize the potential of the area was with a mixed-use building. He asked NBBJ, an architectural firm with offices in Seattle and New York, to design a seventeen-story office and residential tower and crown it with his own penthouse. Working with Bill Bain, a partner in NBBJ, Justen began figuring out how the steel-frame and concrete-paneled structure should take advantage of its superior location looking down on the crescent-shaped bay.

Justen visualized a building that was set back gradually as it rose higher, with residential units on the top. There, people would live above the thirteenth floor with unobstructed views and lots of terraces. "I love seeing terraces on upper Fifth Avenue in New York," he says, "and thought it would be a wonderful design idea to emulate." He wanted a conservatory, but envisioned a shed-roof kind of structure. "Bill had a gable in mind," Justen recalls. "He thought the traditional residential form would better express the change in use—from offices to residences—that was going on inside. Fortunately, our ideas evolved into the best architecture for the building."

The building is designed so that it begins stepping back above the thirteenth level, which means that each of the apartments on the four residential floors above that level have terraces. (Some of the thirteen floors of office space have terraces as well.) All have drop-dead views, yet none of the apartments looks like any other. Explains Justen, "Before we started construction we presold the residential units so that the owners could bring in their own architects and interior decorators to design them the way they wanted. What we ended up having, actually, is seven custom homes in the sky."

Because of the building's step-back, the Justens have an ample 4,600-square-foot apartment with another 2,600 square feet of terrace. The generous terrace includes a twelve-foot-by-thirty-foot lap pool and a putting green where the Justens play boccie. "In the summer we go for midnight swims," says William Justen. "And on warm days our friends drop in to use the pool. It's an oasis downtown, a resort on top of a building."

To maximize the views, the penthouse was designed with glass walls held in place by aluminum frames. The most striking interior space is the conservatory, which soars to a height of thirty feet, covered by a stepped, gabled glass roof. Its white steel framing, the taut, thin spiral stair leading to a balcony overlooking the room, the



LEFT: The master bedroom and terrace overlook Elliott Bay and Bainbridge Island to the west. The 12-foot-high stepped ceiling is detailed throughout with recessed cove lighting; black-granite slabs were used for the floor, desk, fireplace wall and seating ledge. Black leather desk chair from Roche-Bobois.



A view from the dining room and terrace takes in the Seattle skyline at night. The lap pool was designed so that it flows into an unseen trough below, creating the illusion of water spilling over the edge of the 17-story building.

marble-and-granite floors and the slate-walled fountain create a sleekly dramatic atmosphere. A grand piano and off-white modular seating evoke in a contemporary style the glamorous penthouse sets of 1930s movies.

While the conservatory makes a remarkable solarium in the winter months, the Justens take advantage of its acoustical properties as well. They are able to seat eighty in the space for evening concerts and chamber music. "It is a joy to perform in," William Justen contends. Since the stone floors and glass surfaces are quite reverberant, he points out, "the piano, flute and harp sound extraordinary here." With its twenty-four-foot-by-forty-seven-foot dimensions, the conservatory also doubles as a ballroom: "We have black-tie balls about three or four times a year," he says, pointing out a balconylike perch where musicians play. In this modern-day setting, however, guests gaze not at damask draperies and Tiepolo ceiling paintings but at views of the brightly illuminated Seattle skyline. On warm nights, doors can be opened for dancing outside on the terrace. "Inside or out, you dance under the stars," Justen says.

At the opposite, north end of the apartment is the combination library and family room. While it is a spacious twenty-three feet by thirty-four feet, it has an intimate air, owing to bookcases, sofas and a fireplace. Still, the floors are marble and granite. "Exposed stone is beautiful and durable—and all the floors are heated," Justen notes.

The library/family room—though designed for warmth and coziness—shares the modernity of the rest of the apartment. However, there is one unusual "alternative" space in the residence: Sue Justen's private reading room, which she enters through a tiny door with a rounded top. It is

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Art: Precisionist Painting

An Impulse Toward Pristine Compositions in Modern American Art

BY ROBERT ROSENBLUM

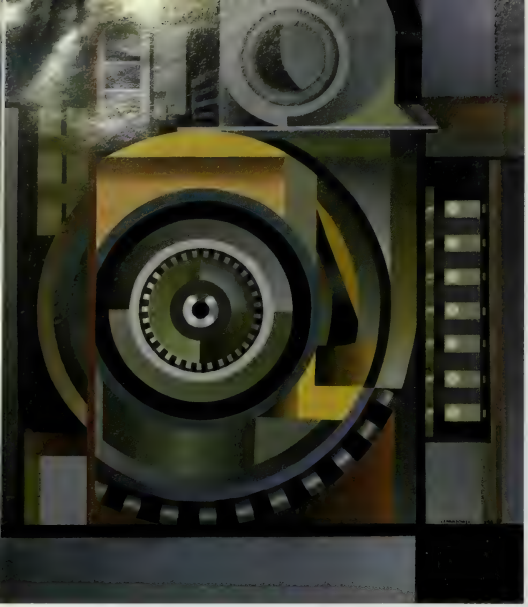


OPPOSITE: *Brooklyn Street Corner*, Miklos Suba, 1939. Oil on canvas; 24" x 20". With architectural training to enhance his Precisionist technique, the Hungarian-born Suba expressed his view of American culture by depicting the colorful cityscape of Brooklyn. James Graham & Sons, New York.

ABOVE: *Stacks in Celebration*, Charles Sheeler, 1954. Oil on canvas; 22" x 28". Inspired by multiple-exposure photography, Sheeler paid homage to modern technology with a series of compositions—executed over a 15-year period—portraying a small power plant. Berry-Hill Galleries, New York.

IN OUR ALMOST completed century, the wonders and terrors of modern technology have often shifted faces. But now, in the 1990s, it takes a great leap of the imagination to realize that only decades ago, many of the symbols of the Machine Age—factories in mint condition, skyscraper cities unpolluted by anything green, the glistening metal clockwork of a turbine—could offer blueprints for utopian bliss. Nineteenth-century slates might at last be wiped clean, their grimy chaos replaced by the immaculate law, order and newly discovered beauty of cubic utilitarian buildings, cylindrical oil tanks and circular wheels within wheels.

For those who lived through the apocalyptic wake of the First World War, such images of purist, clean-sweep reconstruction promised jobs and harmonious societies. All one needed was faith in the new deities of the machine, a faith engendered by every kind of visual propaganda, from the elite explorations of ivory-tower artists to the streamlining of refrigerators. It is hardly a surprise that many an artist could even transform factory complexes into



ABOVE: *Dynamo*, Edmund Lewandowski, 1948. Oil on canvas; 36" x 31". Lewandowski, who is known for his images of machines and factories, once claimed, "Our machines are as representative of our culture as temples and sculpture were of the Greek." Richard York Gallery, New York.

the surrogate churches of a new era, their smokestacks soaring to a secular heaven as they beckon flocks of hardworking worshipers to punch their time clocks every morning.

Although the myth-making power of the Machine Age seized countless European imaginations, inspiring geniuses like Léger and Le Corbusier, its lure was nowhere more compelling than in the United States. Unencumbered by musty layers of such preindustrial detritus as Gothic cathedrals, moldering incrustations of handcrafted ornament, or narrow, winding streets, America, at least in the mind's eye, was best suited to launch a future based on the miracles of technology, where airplanes, ocean liners, speeding trains, elevators, suspension bridges, telephones and dynamos would join forces to create what could be exalted or condemned as a Brave New World.

To embrace this drawing-board optimism of what the Chicago World's Fair of 1933 called the Century of Progress, American painters from both city and country turned to a style of such finely honed geometries that new words had to be coined to describe the antiseptic look cultivated between the wars. These artists, who never formed a group or had a manifesto, were later called by many names—Sterilists, Cubist-Realists, Immaculates—but the one that most often stuck was Precisionists, which at least evokes the ruler-and-compass accuracy that permeates their work.

In the typical urban or industrial scenes of the best-known Precisionists—Charles Sheeler, Georgia O'Keeffe, George Ault, Charles Demuth, Ralston Crawford—we are confronted by a geometric dream world that seems frozen in time and space, a vision of such static, limpid perfection that neither human beings nor changes in the weather are permitted to mess up this ideal universe. Seldom is there a ground plane for us to stand on as we look upward to these radiant visions of a new Heavenly City of Jerusalem. And even when high-rise apartment houses loom into view above invisible horizons, their untextured, spotless surfaces and their endless rows of blank, rectangular windows make it clear

These artists, who never formed a group, were called by many names.



RIGHT: *Untitled*, Ralston Crawford, 1934. Oil on canvas; 39½" x 21½". Crawford said that his earliest memory was of "the shapes of the ships and the boats [in] the little port on Lake Ontario where I was born." The artist, who would explore nautical themes throughout his career, worked in the Precisionist style from the mid-1930s until he enlisted in the army in 1942. Hirschl & Adler Galleries, Inc., New York.



The Barns, Lake George, Georgia O'Keeffe, 1926. Oil on canvas; 20½" x 32". In a departure from her nature-oriented studies, O'Keeffe's expertly rendered Precisionist works established her as a dominant force among artists working in that vein. While visiting Alfred Stieglitz's farmhouse in Lake George, New York, O'Keeffe completed several paintings of a barn on the property, employing the sharply outlined and simplified forms that were hallmarks of the Precisionists. James Graham & Sons, New York.

that they are all façade, flat and weightless props in an urban fantasy that would be instantly shattered by any untidy earthling who tried to live in them. Indeed, these paper-thin environments, even when based upon specific American buildings and locales, can become so uncannily silent and empty that we may well feel that De Chirico's ghost has somehow crossed the Atlantic, re-creating motionless Italian piazzas as factory communities and sky-borne metropolises.

It is telling that many of the artists who shared the Precisionist aesthetic could turn as well to an American past that, in most ways, was as unreal as the American future they projected with their pictorial architecture of pristine planes. Sheeler could venerate the Yankee Clipper or Ford's River Rouge Plant outside Detroit, but he also drew and painted Shaker furniture and Bucks County barns. O'Keeffe may have captured forever the electrical mirage of Manhattan office buildings silhouetted against the purest of night skies, but she is still better known for her renderings of the more timeless and simple vernacular buildings of North America's vast continent, ranging from patios in New Mexico to barns in Lake George. Demuth may have turned the factories of his native Lancaster, Pennsylvania, into colossal, hard-edge geometries that would reincarnate the spirit of ancient Egypt, but he was equally attracted to and inspired by the unornamented clarity of the archaic New England carpentry he saw in Provincetown or Gloucester.

To escape from the prosaic truths of daily reality, these artists became time-travelers to remote eras, seeking out from the American past the precious relics of elementary design left by pioneers settling in a prehistoric landscape, or envisioning, via the imagery of the machine, a futuristic America that might evoke, in the phrase of the New York World's Fair of 1939, the World of Tomorrow.

The true course of history, however, often turns utopian aspirations into living hells; and with the outbreak of the Second World War, the contagious dreams of Precisionism began to seem as distant and mythical as the Garden of Eden, to be annihilated forever with Hiroshima. Today, in fact, these paintings produce not continued optimism but rather a poignant nostalgia for the innocent early decades of our century, when the strange beauties and promised wonders of the machine opened magical vistas whose dark and murky horizons were still invisible. □





Latin Quarters

A Brazilian Couple's Manhattan Pied-à-terre

INTERIOR DESIGN BY SIG BERGAMIN
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"I FIRST CAME to New York in the late 1970s, when I was twenty-three years old, because I wanted to go to Studio 54," says interior designer Sig Bergamin, sketching in his jet-set background. Peripatetic then and peripatetic now, he says, "I decided two years ago that I needed to return and work here." So he set up apartments in Manhattan and Miami and a residence in Southampton, maintaining the kinetic habits he has in his native Brazil, where he moves between his base in São Paulo and his apartment in Rio de Janeiro.

This is all more than movement for its own sake, however. Bergamin actually gets someplace. "I have completed several apartments in New York, most of them on Park Avenue for Brazilian friends, since I've been in the city," he says. "And Manhattan is my favorite place to shop. I buy almost all the good pieces I use in projects here and in Brazil from local antiques dealers."

Ever since Bergamin was a child, his life has been a happy blend of high and pop cultures. "My grandparents immigrated to Brazil from

"I created a balanced harmony by using decorative elements from different periods," says interior designer Sig Bergamin of a Manhattan pied-à-terre. The entrance hall, with columns marking the transition to the living room, is arranged with 18th-century English prints, an Empire-style armoire and American Empire-style chairs from Newel Art Galleries. Stark carpet.



TOCA IENES

"The clients are a couple who are from Brazil, like me, and this is their first residence in the United States," says Bergamin (above). "There isn't a lot of light in the apartment, nor is there any great view, so they requested something bright. Color was the key."

"I call it an 'inside' apartment because there is no view to speak of. It needed hot colors—red and yellow—to make it warm."

Italy," he explains. "The family came from the Veneto—the area around Venice." That, of course, is where some of the most beautiful sixteenth-century villas designed by architect Andrea Palladio are located. To keep that fact ever present in his life, Bergamin has named his dalmatian after him. His first design venture, completed some ten years ago, was a nightclub in São Paulo called [illegible] lery. His second, a harbinger of things to come, was a restaurant called Manhattan.

Speaking of a recent project in New York, Bergamin says, "The pied-à-terre was designed for a Brazilian couple who are old friends and clients and who only come to town for a few months in the winter. I call it an 'inside' apartment because there is no view to speak of. It needed hot colors—red and yellow—to make it warm." Referring to an assortment of striking fabrics, antique paisley shawls and an Oriental carpet, Bergamin says, "I like to mix patterns; I don't have any trouble about that."

"Although I put the apartment together very quickly because the owners were eager to use it," Bergamin points out, "it was also important to make it seem as though they had lived there for years." In order to create that effect and "put life into it," Bergamin took the wife with him on numerous excursions to antiques shops, where they found pieces together. The residents and the designer were also careful to be sure that the couple's much-loved books were brought up from Brazil.

"I feel that the apartment is rather formal; it's a city residence after all," says Bergamin. "I did an apartment for them at Ipanema, the beach district in Rio de Janeiro, and that's much sparer and more open. It looks out to the ocean; it has no carpets and lighter colors."

Covering a wall in the bedroom and the entrance hall of the New York apartment with mirrored glass and hanging antique mirrors judiciously elsewhere both opened up the residence and gave the finishing touch to its sophistication. Yet it didn't necessarily create what Bergamin would regard as a signature work. "This design represents the way my clients live in New York, but in Brazil neither they nor I would live in such a dressy way. I never have formal people for my friends, and my clients are always my friends."

On the other hand, showing all his colors like the chameleon he is, Bergamin muses, "I do sometimes like formality, though, because to me the most beautiful house in New York—and one of the most beautiful in the world—is the Frick Collection. It's just down the block from my own apartment and my office, and sometimes I go there just to sit—then I walk around the building to enjoy the composition of the exterior, the symmetry of it."

His standards for living draw on the best of the various worlds he has

[illegible] any particular period or style," notes Bergamin. "Unpredictable [illegible] lectic mix." OPPOSITE: A famille rose temple jar and Chinese [illegible] ving room's 19th-century table with a dolphin-motif base.

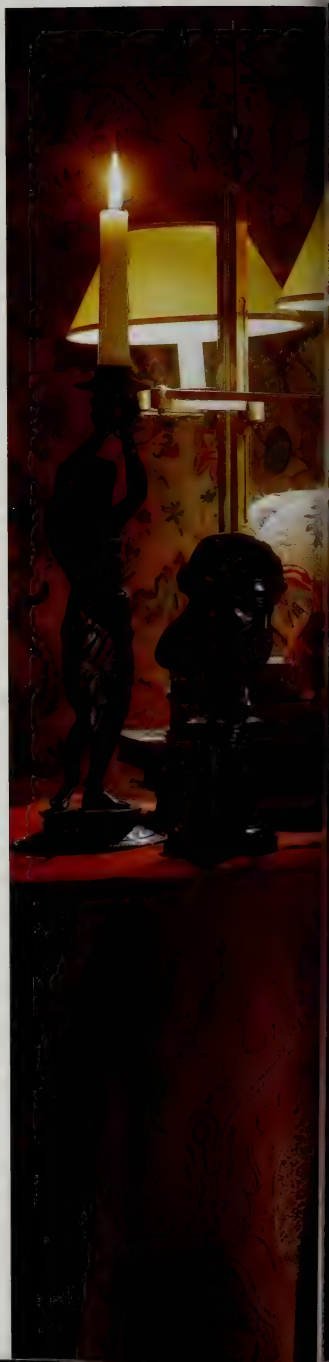

CELLINI
MUSIC





"Empire-style furniture brings a warm aesthetic to the living room," says Bergamin. Adding symmetry is a quartet of framed lithographs depicting Pompeii frescoes. The velvet on the mahogany-and-gilt armchairs and the paisley fabric over the table are from Clarence House.





"The residents wanted a place that was very cosmopolitan," explains Bergamin. ABOVE: The intimate dining area is defined by a German Biedermeier chest, a Regency table and an English silver serving tray, all from Newel. Clarence House drapery silk.

inhabited. "Another favorite house of mine is the Palazzo Cattaneo-Adorno in Genoa. It's a Renaissance mansion, and that makes it important for architectural history. What makes it beautiful, however, is the collection of Renaissance art it contains. The art brings it life."

In Brazil, he says, "I like country living as well as city and beach living. The country houses in Brazil are like those in Portugal or Italy. There is a richness to their style that comes from the Old World."

Italy. New York. Brazil. Although Sig Bergamin finds excitement in each, one place stands alone. "Everything happens, and everybody is here, in New York. For me, it's the center of the world." □

"I like to mix patterns; I don't have any fear about that."



"The apartment is small, with a single bedroom," says Bergamin. "Our main concern was to make it as comfortable as possible." Rich patterned fabrics grace the bed, table and walls. Aligned on the shelves is the owners' collection of antique leather-bound books. Candlestick is 19th century.



A Hawaiian Legacy

Expanding a Family's 1930s House on Oahu

ARCHITECTURE BY JAMES MCPEAK INTERIOR DESIGN BY STEVE CHASE
TEXT BY DONALD SPOTO PHOTOGRAPHY BY JOHN VAUGHAN

SPEAK OF A HOUSE on an island in the middle of the Pacific Ocean and you evoke a range of stereotypical mental images—grass shacks on a nameless sandy beach, straight from the pages of Joseph Conrad's *An Outcast of the Islands*; or a condominium penthouse near Waikiki, with a view of a golf course and the daily influx of tourists.

But the Hawaiian villa that has been the MacNaughton family house for over half a century breaks all the [illegible] Set on several acres high above [illegible] Kahala district of old Honolulu, the residence affords rapturous vistas of Koko Head and the Pacific. It combines the casual relaxation that defines Hawaiian living with respect for those rare natural elements from which the original house was built in 1931.

"My parents had been in Hawaii since 1938," says Duncan MacNaughton, a real estate developer who now lives in the house with his wife, Gail, and two of their four children. "At the [illegible] of the war they moved to Oregon, [illegible] was born. But as soon as [illegible] was over they came right back, and this was the home where I grew up." Years later, after living elsewhere on Oahu, MacNaughton acquired the residence from his parents; then, in 1990, he and his wife began a major renovation with James McPeak, a local architect. Gail MacNaughton selected California designer Steve Chase to do the interiors.

The reason for the expansion was more aesthetic than pragmatic, Duncan MacNaughton recalls. "The house was oriented toward a main driveway. Over the years my parents had



"The overall purpose of our house's expansion and renovation was to redirect the main rooms to the ocean, away from the driveway," says Duncan MacNaughton (left, with his wife, Gail). Their Honolulu coral-stone residence, which has interiors by designer Steve Chase, was built in 1931.

OPPOSITE: A view from the poolhouse takes in the new master suite, dining room and lanai laid out by architect James McPeak. Double-pitched roofs with wide overhanging eaves were popularized on Oahu by architect C. W. Dickey through the 1920s and early 1930s. BELOW: Chinese Ming tomb dignitaries from the Wanli period rest on an altar table in the entrance hall.



"Our objective was to add to a beautiful, classic house to accommodate the needs of a growing family," notes Chase, "without destroying the feeling of old Hawaii in the process." "The original ceiling was duplicated throughout," says MacNaughton. "It's made of construction-grade fir, to which age and time have given a warm patina." Dominating the living room is a massive armoire whose doors were imported from India. Stark Chinese needlepoint carpet. A. Rudin sofa, left, and chairs at games table.

extended the rear lawn out to the ocean, but the house itself was never directed that way—and that's what we wanted to correct."

To achieve that goal, McPeak, Chase and the MacNaughtons collaborated closely, planning the relocation of major rooms from one end of the house to the other, so that the master suite, the kitchen and the family room now benefit from the morning light and the ocean view. The result of their year-and-a-half-long efforts was an extraordinary expansion of space (from 5,000 to 8,000 [illegible] feet) with no loss of stylistic integrity.

While renovating and redecorating, McPeak and Chase were determined to retain and highlight the double-pitched hipped roof with wide overhanging eaves and the unusual stone from which the terraces and the walls of the house itself were built. "The site of our home is on a small rise that's really an ancient coral reef that was once below water," Duncan MacNaughton explains. "Over time it was raised some forty feet above sea level. When the house was built, they quarried the stone right [illegible] backyard."

Chase was adamant about authenticity. "In this house, you see none of the things that are wrongly thought to be typical of Hawaii—pink stucco, black lacquer and Art Déco furnishings. As anyone knows who's been here, these things have nothing to do with the islands, and we agreed with the MacNaughtons that there would be no sign of anything but the traditional, the personal and the genuine."

There were, of course, moments of hesitation during the project. "In our planning phase," says MacNaughton, "I mentioned that perhaps we ought to think about moving the mas-

ABOVE: A Javanese carved teakwood wall encloses the family room's media center, left. The contemporary three-panel iron screen, right, is from A. Rudin. McGuire game chairs. Suspended lamp, Bruce Eicher. Clarence House leopard-print sofa pillow fabric.

BELOW: "We kept the dining room's stained cement floor, which dates back to 1931," points out Chase. "It was too authentic and too magnificent for any other destiny." The quartet of antique prints is French. Robert Allen tapestry fabric on chair cushions.

ter suite to a new second story." But Chase and McPeak dissuaded him, pointing out that from one story none of the nearby houses were visible. "You're in a very private country setting," said Chase. "If you move upstairs, you'll find you have neighbors to gaze down on. Stay on one level and enjoy the grounds and the ocean beyond."

"Jim McPeak deserves a great deal of the credit for the house," insists Chase, "especially for his dedicated proportioning of the new windows and rooms. Two inches cut here or an inch there would have made a



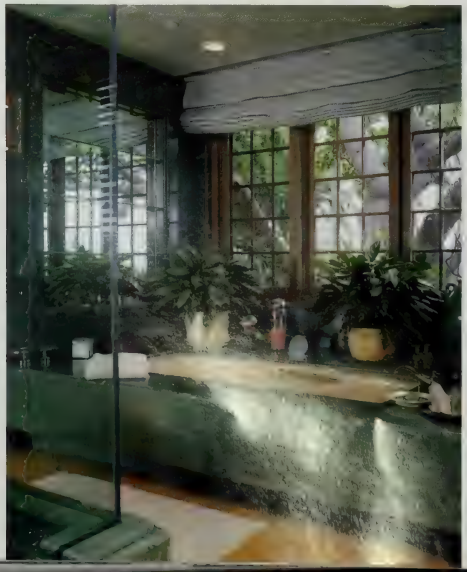
great difference, but Jim was absolutely faithful to what was required to get it just right. His efforts make it impossible for a visitor to determine where the old portion of the residence is joined to the new."

The family lives and entertains with low-key elegance. "That's the spirit of Hawaii," says Duncan MacNaughton.



ABOVE: "My wife and I had first thought of putting up an entirely new second story that would contain the master suite," says Duncan MacNaughton, "but Steve and Jim talked us out of it because they had concerns about our privacy." Robert Allen bed. Bischoff linens.

BELOW: The marble master bath looks out to several of the old banyan trees that shade and shelter the villa. JAB shades from Stroheim & Romann on the windows. RIGHT: The lanai off the family room and kitchen offers vistas of the ocean and Koko Head beyond. Its low walls and floor were made in the 1930s from coral stone quarried on-site.





"You want to keep things open and relaxed, to wander in and out. That isn't difficult when you're surrounded by so much that's magical. The sunrise behind Koko Head, for example—that's just one of the beautiful things we see here every day."

Among many others are the sprawling banyans, the palms and coconut trees and, of course, the stunning panoramas. "My mother had a green thumb," he remembers, "and she hauled me out into the yard when I was five or six. With her and my father I planted seedlings for coconut trees. Now, although my parents are no longer living, the mature trees provide a tangible sense of continuity."

The afternoon light over Kahala is fading to russet. "I'm very attached to this house, to these roots," Duncan MacNaughton says with quiet gratitude. "It's not a matter of living in luxurious surroundings. This is my family home, my history. This is where we find the future as well as appreciate the past." □



Bauhaus by Southwest

A Contemporary Setting for Native American Art in New York





"The Bauhaus-style house was built by architect Conrad A. Johnson, Jr., in the 1950s," says interior designer Melvin Dwork of Alfred Feinman's residence in New York's Westchester County. "We didn't do any major structural changes. My goal instead was to create a congenial and stylish setting for a collection of native American art." "The house is particularly attractive when you're there on a sunny day and the light just floods in," adds Feinman (right). In the living room are *Tired Indian*, a 1970s oil by Fritz Scholder, a Navajo rug and a cigar-store figure, left.

INTERIOR DESIGN BY MELVIN DWORK. ASID
TEXT BY BROOKS PETERS
PHOTOGRAPHY BY JAIME ARDILES-ARCE

NEARLY HIDDEN in a grove of tall trees in New York's Westchester County is a small, curious house built in the Bauhaus style that, surprisingly enough, is the backdrop for an impressive collection of native American arts and crafts. The odd juxtaposition is the result of one man's quest to capture the spirit of the Indian Southwest while maintaining the architectural integrity of his East Coast retreat. It was up to interior designer Melvin Dwork to help him realize his goal.

Framed in red brick and glass, the residence blends into the landscape as naturally as the surrounding vegetation and sloping, wooded terrain. The low, spare structure, an anomaly in this otherwise conventional suburban setting, was designed in the 1950s by its original owner, architect Conrad A. Johnson, Jr., who flew in World War II as one of the Tuskegee Tigers, a fearless corps of African-American fighter pilots. Johnson, a Harvard graduate, later became chief of design and construction at Columbia-Presbyterian Medical Center and helped design some of Harlem's most prominent modern landmarks. But his house remains his most personal statement, an homage to the ground-breaking concepts of Walter Gropius.





LEFT: "The family room is warm and inviting," comments Dwork. Arranged on the antique English sideboard is an assortment of Apache, Hopi, Baidu and Yokuts straw baskets. *Indian with Tomahawk* is by Fritz Scholder. A New Mexican pot stands on the rug.

BELOW: "Informality is the key to the dining room," explains Dwork. "The art is set out in an unpretentious way." Three vintage photographs of chiefs flank a Japanese *tansu* chest topped with native American pots and vases.



"I look upon the collection as a heritage, a memory," says Alfred Feinman, who gathered it during years of travel throughout the West.

Fifteen years ago, when Alfred Feinman, a New York investment manager, bought the house from Conrad Johnson's mother, it needed some care. "There were draperies on all the windows, so you couldn't see the outside," says Feinman. "My wife and I took them down so the grounds would feel more like a part of the house." Otherwise, they left it as they found it, and gradually filled it with native American artifacts, including Apache and Hopi woven straw baskets, painted parfleche bags from the Northern Plains, beaded deerskin gloves, carved totems, tomahawks, courtship belts and wedding vases, as well as contemporary native American art by Fritz Scholder and Earl Biss. "I look upon the collection as a heritage, a memory," says Feinman, who gathered it during years of travel throughout the West.

"After my wife died, the house remained untouched for several years," he adds. Then, after meeting his companion, Barbara Munves, who owns the distinguished New York antiques







ABOVE LEFT: "The study is the resident's retreat and is filled with not only his Indian artifacts but his collection of wines as well," says the designer. The framed painted parfleche bags from the Northern Plains date from circa 1900. Interspersed on the shelves are Tsungani carved masks and totems. The late-18th-century English desk is from Christie's. Quadrille fabric.

shop James II Galleries, he decided to give the house and the collection a make-over. "I thought it needed some repainting and freshening up," he says. Munves introduced him to Melvin Dwork, a designer known for his simple, stylish interiors. "I told him that whatever he did had to revolve around the native American things," Feinman recalls. "Mel came up with some great ideas. I got a lot more than just a freshening up!"

Indeed, what Feinman got was a thorough and dramatic transformation. "I knew it would be a challenge, but I was excited about the chance to design around a collection," the designer says. Feinman gave him free rein to redefine the house's interior. "There was really no form to it," Dwork notes. "It was a hodgepodge. The objects were just sort of strewn around with no emphasis or focus. And the house was difficult to work with architecturally because Johnson had used so many different materials. The various floor surfaces, for example, converged and butted against each other. Nothing seemed to flow together."

Undaunted, Dwork embarked on a few fundamental alterations. "My first objective was to create a sense of continuity for the floors," he says. "I redid all the public rooms with handmade tiles from Mexico, which did more than anything else to pull the spaces together." He and an associate, Dana Nicholson, extended the ceiling beams in the living room into the entrance hall to unify the areas. He then replaced the original "ugly, dark and





ABOVE LEFT: "The master bedroom has eclectic furnishings," notes Dwork. A "short horn" man's garment hangs next to a French armoire. Resting on it is a 1920 Apache water basket.

ABOVE: A 1977 R. C. Gorman lithograph overlooks a Charles II chest from Christie's in the master bedroom. Rug is Yei. The chaise and slipper chair fabric is from Clarence House.

typical" front door with a bold southwestern-style one outfitted with nickel nugget bolts and hardware. Beside it he added a grillwork window to let in light. "The motive was to evoke an American Indian spirit that would fit in architecturally with the rugged look of the house," Dwork says. In the family room overlooking the garden and pool, a red-brick wall extended from the house's exterior into the interior, a Bauhausian detail that had never really worked since it conflicted with the opposing granite wall and was rather cold in feeling. Dwork used Sheetrock and stucco on the surface instead.

Tackling the collection itself was more complicated. The Feinmans had begun amassing dozens of extraordinary and valuable pieces in the mid-seventies during visits to Arizona, where one of their three sons attended school. They combed markets, trading posts and nearby reservations. Soon they became serious in their pursuits, and traveled throughout the West in search of undiscovered treasures. A journey to the Navajo reservation, which at fifteen million acres is as large as some states, yielded a deeper appreciation and understanding of true native American culture. Over time, Feinman won the trust of native American dealers and also developed a well-trained eye. "You get to know the difference between animal and vegetable dyes," he says. "You also learn to decipher the meaning of stripes and symbols on old blankets and to judge a rug's

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Music Cabinet, C. R. Ashbee, England, 1904. Mahogany, holly and ebony; 72⅛" x 36¾." Ashbee, a principal leader of the Arts and Crafts Movement, founded the Guild and School of Handicraft. Artisans of the guild executed his designs from this period. John Beer, London. *Armchair*, E. W. Godwin, England, circa 1877. Ebonized beechwood; 34" x 21¼". Godwin was declared by his client Oscar Wilde to be "the greatest aesthete of them all." From the 1870s, Godwin's "Anglo-Japanese" furniture established him at the forefront of the Aesthetic Movement. H. Blairman & Sons Ltd., London.



Antiques: Furniture by Architects

Pieces That Reflect the Spirit of the Whole

TEXT BY AVIS BERMAN

IT IS A TRUTH universally acknowledged that if given a chance to do otherwise, a working architect will not be content to design four walls and a roof. Since the seventeenth century, architects have molded and augmented the interior spaces of their projects with furniture of their own creation. And in the nineteenth century, when the failings of commercially manufactured furniture became grossly evident, the conviction that architects should be in charge of every aspect of a structure, including interior decoration, gained popularity among progressive designers. In offering their own furniture as a suitable and harmonious alternative to what's on the market, architects have complemented their buildings, supplemented their incomes when commissions were sparse, offered innovative designs not available anywhere else, and raised the standards of art and industry.

In the aftermath of the Great Exhibition of 1851, many serious thinkers were distressed by the low caliber of commercial design. The most influential critics were John Ruskin and William Morris, who called for a return to the sturdy, honest, handmade furniture of medieval England, and to their powerful voices a chorus of protest was added within the ensuing years. In his widely heeded *Hints on Household Taste* (1868), Charles Lock Eastlake complained about the impossibility of finding "good artistic furniture of modern date"; original architects, running into the same



Side Cabinet, Bruce J. Talbert, England, circa 1872. Walnut, ebony and various woods; 58½" x 65½". Formally trained as a wood-carver and architect, Talbert went on to become a chief exponent of the Reformed Gothic style in furniture design. His pieces, which are defined by their massive scale, often display shallow panels of inlay. H. Blairman & Sons Ltd., London.

Ruskin and Morris called for a return to the handmade furniture of medieval England.



problem, realized that the only way to obtain the furnishings they wanted was to design their own.

Attending to his own household needs propelled E. W. Godwin (1833–1886) into creating furniture. A proto-modern architect, a prolific journalist, an expert on Shakespeare and a leader of the Aesthetic Movement, Godwin could not find any acceptable furniture for his London flat. This was not surprising, as his interiors were inspired by Japanese art, which he had been studying for years. In the 1860s, when the rotund and the overstuffed were the seating of choice, Godwin's enthusiasm was shared by an exclusive coterie consisting of himself, the painters James McNeill Whistler and Dante Gabriel Rossetti, the Pre-Raphaelite scoundrel Charles Augustus Howell and two or three other notables. Godwin wanted light, simple, easily movable furniture, and his pioneering designs prefigure both the elegant, linear quality of Art Nouveau and the geometric structure and rigor of de Stijl. As Elizabeth Aslin wrote, "In a period when cabinetmaking was synonymous with elaborate carving, gilding and opulent display, Godwin's intention of basing his designs on the interplay of line and form in an almost oriental manner, was revolutionary."

Godwin, one might think, was able to execute his avant-garde schemes because his clients were at least as unconventional as himself. He designed houses for Whistler and Lillie Langtry, and interiors and a set of white furniture for Oscar Wilde. Yet after an initial failure with his own manufacturing firm, the Art Furniture company, Godwin signed contracts with well-established commercial cabinetmakers. His designs, which fanned

Side Chair, Harvey Ellis for Gustav Stickley, United States, 1903. Oak, rush, mahogany, various woods, pewter and copper; 48" x 18½". Ellis wrote for Stickley's magazine, *The Craftsman*, while also creating designs for Stickley's Craftsman furniture. Upon his death, Ellis was eulogized by his employer as "a man of unusual gifts . . . who possessed the sacred fire of genius." Cathers & Dembrosky, New York.



ABOVE: *Library Table*, Frank Lloyd Wright, United States, 1915. Black walnut; 28" x 38". Wright was commissioned by Sherman Booth to design what would become one of the last Prairie houses. In keeping with his concept of organic architecture, Wright also designed the furniture for Booth House, including one of the few known Prairie pieces crafted in walnut. Kelmscott Gallery, Chicago.

the Japanese craze of the 1880s, were so successful they were plagiarized by unauthorized makers, although their delicate proportions were debased in the bootlegged versions.

Godwin accepted the label of "Anglo-Japanese" for his furniture, but he drew on other sources as well. He was not immune to the medievalizing influence of Morris and Philip Webb, and much of his furniture borrowed from Greek, Gothic, Jacobean and even Chinese patterns—after all, pre-Westernized Japanese craftsmen did not make chairs or cane furniture. Thus Godwin was no mere historicist. His fertile imagination transformed

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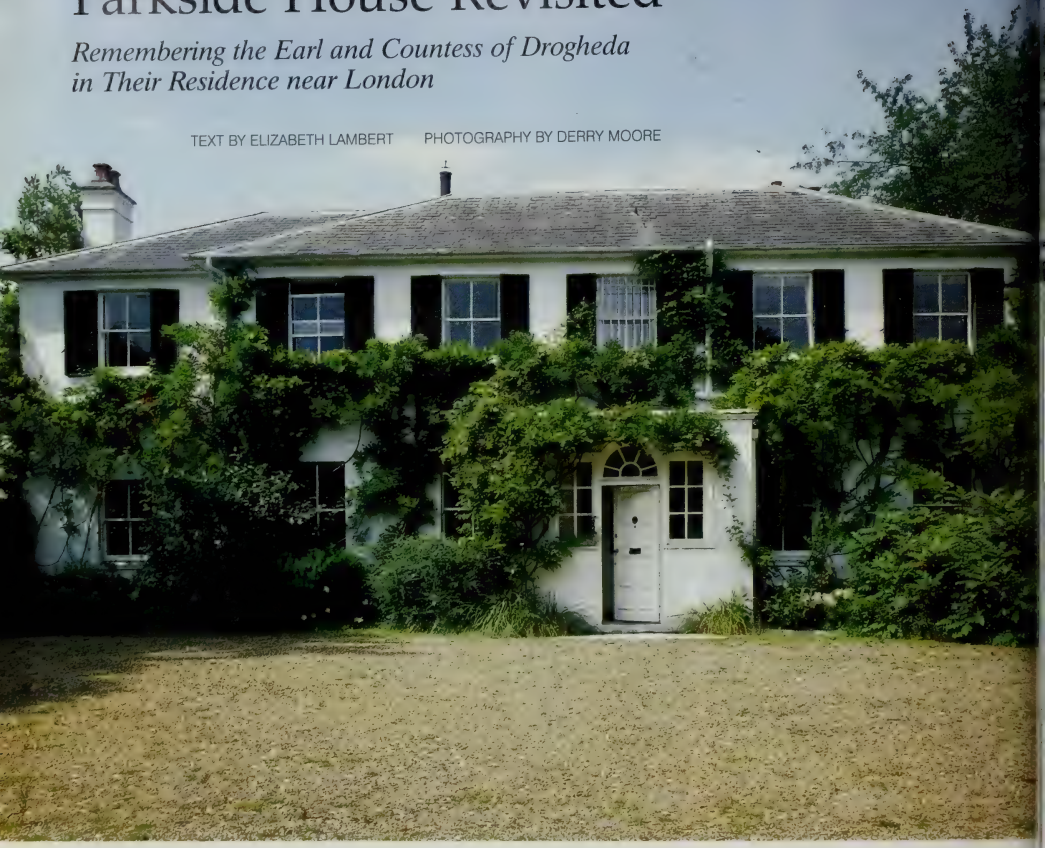
RIGHT: *Dressing Table and Stool*, Charles Rennie Mackintosh, England, 1917. Mahogany, mother-of-pearl, Erinoid and upholstery; table: 66" x 43"; stool: 18" high. A dressing table exhibiting the clean lines, simple decoration and solid construction representative of Mackintosh's style was designed for W. J. Bassett-Lowke, who was among the architect-designer's last major patrons. Kurland-Zabar, New York.

FELDING

Parkside House Revisited

Remembering the Earl and Countess of Drogheda in Their Residence near London

TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DERRY MOORE



In 1947 the late earl and countess of Drogheda acquired the lease for Parkside House, set in a corner of Windsor Great Park near London. There they would spend weekends working in the garden and visiting with friends. Their son, photographer Derry Moore, the 12th earl of Drogheda, recalls, "It was a wonderful house for a child, with lots of secret places."

IT IS MUSIC THAT friends remember most about Parkside House. Music would fill the rooms and flow out into the garden through open doors. Joan Drogheda would be at the piano for five hours a day, playing Schubert and Mendelssohn. One admirer said it was as though she had been talking to the composers themselves. Garrett Drogheda would putter in the garden, working where he could hear her playing. He once said that pruning roses to the sound of Mozart or Chopin was the most restful thing in the world.

Good friends arrived for the weekend disturbed neither of them, but stopped to listen and then quietly made their own way to their rooms. They would talk later. For the moment the music was paramount.

The eleventh earl and countess of Drogheda both died three years ago, within days of each other. Their son, photographer Derry Moore, the twelfth earl of Drogheda, recalls Parkside House when he was home for school holidays from Ludgrove and Eton. "I remember on rainy afternoons listening to my mother play Debussy," he says. "I suppose it seemed rather boring at the time; it was only afterward that I realized the beauty of it. I loved the house. It had steps up and down, little corridors and an attic full of things from Moore Abbey, the former family home in Ire-



LEFT: The Queen Mother in 1984 with Derry Moore's son Benjamin and the Droghedas on the couple's 50th wedding anniversary. Lady Drogheda was a former concert pianist, and Lord Drogheda was the managing director of the *Financial Times* and chairman of the Royal Opera House, Covent Garden. RIGHT: Moore and his wife, Alexandra, with their children, from left, Garrett, Marina and Benjamin.



BELOW: An early-18th-century painting after John Wooton hangs above the fireplace in the drawing room, where Lady Drogheda played her grand piano. Rosewood bookcases are early Victorian. The carpet is a Bessarabian kilim.

Those were the days when the real decoration of the house was the music and the great charisma of the Droghedas themselves.



land. When my parents were away my grandmother, who was a great eccentric, would stay with me. We played canasta, and I used to win rather a lot of money. And I remember the scent of good polish in the house and of nicotiana in the garden, particularly when we walked there at night. My parents also had a house in London, but the definition of home is where one puts all one's favorite things, and this was home."

Those were remarkable days, when the real decoration of the house was the music and the great charisma of the Droghedas themselves. She was a pianist and a muse to men of letters and of music. The song "These Foolish Things" was written for her. Biographer David Cecil, who dedicated his books to her, wrote, "She looked like some lovely picture by Gainsborough or Romney brought to life!" Another friend recalls the affection she inspired in those around her, saying, "Everybody, but everybody, was undone by her."

Garrett Drogheda—Knight of the Garter—was handsome and equally fascinating. He sent out his memos like machine-gun fire, little jottings that could be maddening, but, with perfection the intent and charm the sweetener, he was always forgiven. The memos became fondly known as Droghedagrams. As managing director of the *Financial Times*, he would send the editor as many as ten a day, with queries like "What are your plans for next year?" shortly followed by, "Why have I not received an answer to my previous questions of today?" As chairman of the Royal Opera House, Covent Garden, he would notice any flaw during a performance—a dancer's wig that wasn't on straight, makeup on Sir Geraint Evans's hands that didn't match that on his face—and send a memo backstage during intermission. If a bouquet was brought on stage with the cellophane still on, there would be another memo after the curtain call. A critic writing an unfavorable review would get his memo by motorcycle messenger the next morning. Even Carolina, the much-loved cook at Parkside House, would get a Droghedagram if, having already prepared three vegetables, she neglected to cook the artichokes he had picked from the garden only five minutes before lunch.

Architecturally, Parkside House is modest, and in his memoirs, *Double Harness*, Lord Drogheda described it as "a house of no special beauty, but with character and charm." The magic has always been the setting, a clearing amid great oak trees that had once been part of the royal hunting forests of Windsor Great Park outside London.

The Droghedas acquired the lease for the property from the Crown Estate Commissioners in 1947, and they were fortunate to have bought antiques and paintings during the postwar years, when owners of stately houses were struggling and selling off their furnishings. Their friend Sir Kenneth Clark gave them advice. The house's previous owner persuaded them to buy her marble dining table, but they realized too late that they should have bargained: It was so heavy that it couldn't possibly have been moved.



ABOVE: A Victorian ceramic owl perches atop the upright piano in Lady Drogheda's music room, where she would play if she didn't want to disturb anyone in the house. On the table is a 19th-century Sèvres teapot. Needlepoint pictures of dogs are Victorian; below is a Biedermeier chair.

Lady Drogheda had a good eye for color and decorated the rooms herself, but once settled, she didn't have much interest in making any changes. Writer James Lees-Milne, a close friend, says, "Joan was not what you would call a

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OPPOSITE: Lady Drogheda decorated the house herself. In the dining room are circa 1918 portraits by Harrington Mann of Lord Drogheda and his late sister, Lady Patricia Moore, when they were children. The flower prints are from Robert Thornton's 1799–1807 *Temple of Flora* series. Staffordshire figures line the shelves. Empire and Regency chairs surround the marble table; it was top heavy to move and was sold to the couple by the house's former owner.



A fan by Walter Richard Sickert is displayed over the master bedroom fireplace, while a collection of drawings frames the dressing table. The George IV table was used as a desk. More Staffordshire pieces are arrayed on the Regency pier table.







ABOVE: A bronze figural fountain highlights the lily pond. Valerie Solti, the wife of conductor Sir Georg Solti and a frequent guest at Parkside House, says, "I remember walks in the evening, with frogs in the grass around the pond and wonderful, unusual plants that one wanted to look at very carefully."

Lord Drogheda planned the garden with designer Lanning Roper. The trees of Windsor Great Park formed a vital part of the landscape, which Lord Drogheda conceived as a combination of open spaces and heavily planted areas. LEFT: Apples, roses and clematis overhang a walk leading to a Victorian bust.

Above San Francisco Bay

A Light Palette and Natural Textures for a Hillside House with Expansive Views



Neutral shades, columns and a wall of windows emphasize the openness of the living and dining rooms at Bayridge, Charles and Mary Condy's house above San Francisco Bay. Dennis Buchner, who worked with Michael Taylor for several years, designed the interiors. Henry Calvin linen velvet on fauteuils; horsehair on piano bench from Old World Weavers; Scalamandré sofa fabric.



INTERIOR DESIGN BY DENNIS BUCHNER, ASID
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY JOHN VAUGHAN





IT'S EASY to fall in love with a site of great natural beauty, but a lot harder to find or create a house that fully exploits the site's potential. A distant prospect of the Golden Gate and the towers of San Francisco, a glittering expanse of water and a close-up view of the houseboats moored off Sausalito convinced Charles and Mary Condy that they should buy a hillside bungalow despite its many defects. "The house was full of barriers that cut up the space, blocked views and limited access to the outdoors," Charles Condy recalls. For two years they debated how best to remodel this dark cave before concluding it was better to rebuild. "We decided we should do it right, with no compromises," says Mary Condy, "saving only the foundations of the old house."

They considered several Bay Area designers before choosing Dennis Buchner, who worked with Michael Taylor for several years and whose work they had admired in a San Francisco show house. They asked him for a contemporary twist on traditional concepts: a house that was light, spacious and free-flowing, intimate for their family and elastic for entertaining. "We loved our 1906 redwood house in Santa Rosa," Charles Condy remarks, "but here we wanted a feel of Malibu, with a whiteness to enhance the sparkle of light off the bay."

Buchner and his project manager, John Wyninegar, spent a year planning the house, dubbed Bayridge, taking time out to design the Condys' New York penthouse and Charles Condy's corporate dining room in San Francisco. With assistance from architects Douglas Wittnebel and the late Jack Duval, Buchner offered his clients a house he describes as "a fusion of classical and contemporary that was grand without being opulent." Impressed by the clarity of his ideas, the

With the architectural firm Duval and Wittnebel, Buchner carried out "what amounted to a one hundred percent remodel," he says. The use of the same materials and fabrics in the pool lounge and on the deck establishes continuity between the two spaces. The fabrics are from Clarence House; Baccarat crystal goblets.



"With a small son and older children who often visit, we wanted a house that was indestructible and low-maintenance—like a well-built machine," says Charles Condy. In the breakfast area/family room, wicker furnishings upholstered with a muted floral fabric are accompanied by fossil-stone tables; the dining table has a bird's-eye-maple top. The wood chandelier is from Bruce Eicher; S. Harris banquette fabric; sisal rug from Stark.

Condys gave their assent, and a new 8,000-square-foot structure replaced the old in just twelve months.

From the street-level garages, a path descends into the terraced Italianate garden that landscape architect Eldon Beck created on a bare hillside. A lofty portico gives onto a skylit entrance hall. Steps lead up to the master suite and down to the living areas and a window that frames a section of the bay. This overture announces the principal themes of the house: light-filled volumes, a powerful structure enhanced by refined ornament, and a palette of neutral colors.

"I wanted a sense of strength," Buchner asserts, "and I achieved it by surrounding sharp edges and varying the geometry with shallow arches and bowed vaults." He also strove to integrate the house with its setting by opening it up to the views on three sides, and he evoked its context in more subtle ways. The sea birds that wing past are echoed in the entrance hall in plaster reliefs by Michael Casey and in a Gordon Huther sculpture.

Materials were selected and finished with meticulous attention to detail. Stairs and floors are paved with French limestone. Hand-forged iron balustrades and hardware are plated with pewter. A color consultant mixed paints to achieve tones that would absorb and reflect light, employing three shades of soft white for the interior and matching the exterior to a pair of faded chinos that Buchner wore to the job site one day.

The hub of the house, a cross-axial hallway, is just a few steps down from the entrance. It extends a hundred feet from the conservatory, establishing a visual link between garden and bay, past kitchen, dining and reception rooms to a book-lined study. The long sweep is punctuated with columns and bands of hammered stone paving. Alabaster sconces augment natural and concealed lighting. "The design began with the hall," recalls Buchner. "From there, we started blocking out the individual rooms."



ABOVE: The centerpiece of the kitchen is a traditional French double range. The cabinetry is maple; countertops and floors are limestone.

The Condys enjoy cooking for themselves as well as bringing in a caterer to entertain as many as two hundred guests, so the kitchen had to function equally well for a couple and a crowd. Leading out of the main reception room is a dining room with an expandable oval walnut table mounted on a hand-carved English Renaissance–style base of intertwined dolphins. Even that formal space enjoys the same beguiling views over water and greenery that can be glimpsed throughout the house.

Outdoors, there is a private master bedroom terrace, and on the lower floor, a pool beyond the guest bedrooms. The Condys appreciate the openness of the decks, which Buchner enlarged beyond the original walled ledge, but they are equally grateful to be snugly protected from the elements on the exposed site. "Improving energy efficiency is my business, and Mary is an enthusiastic supporter of Renew America, which is a national conservation group," says Charles Condy.

Buchner worked for five years as a close associate of Michael Taylor, assisting him on interiors and furniture design. In the Condy house, he used Taylor's signature ball cushions and several classic reproductions mixed in with pieces he designed himself. "Consistency and continuity were the means of making the house seem much larger than it really is," he says. "Bayridge is my first major job after leaving Michael's office, and a tribute to what he taught me about form, scale, color and balance. If he were still alive he would be trying new things, so I tried to imagine what he might have done today." □

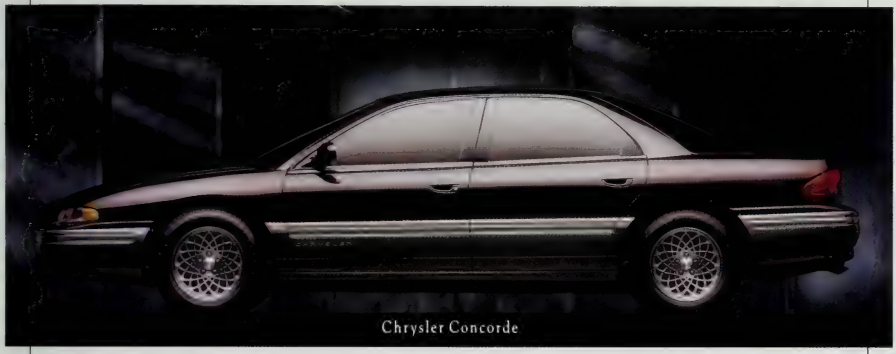
BELOW: A pygmy date palm shades the sunwashed conservatory, which is furnished with wrought-iron pieces designed by Dennis Buchner. "The room works equally well as a place for morning coffee or afternoon tea," he says.





"People who live in t[illegible] worry about where they're going for the weekend, but this is our retreat," says Mary Condy. "It's livable, comfortable and private [illegible] as well as for large-scale entertaining. We've found that it's a good fit for as many as two hundred people." ABOVE: The m[illegible] complemented by cedar chaise longues and the Michael Taylor–designed chairs and ottoman.

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Oliver Stone
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to keep up the tradition of it. And remember, Oliver had said, 'Keep it simple, not too much clutter, nothing ostentatious,' and so I just went ahead and did what I felt was best for him and his wife and his children."

When asked if he and Elizabeth have the same taste in decoration, Stone laughs. "No, we clash repeatedly, we're Mr. and Mrs. Oliver Rose from—what was the name of that picture?—*The War of the Roses*. But seriously, we do clash a bit." And who loses? "Well, I suppose he who can't take it." Are there any areas of the décor that he lets his wife have complete control over? "Kitchen implementation," he answers. "Flowers. Bedding." Pompeii explains, "Elizabeth is from Texas, she's a hometown beautiful girl; she has that warmth of a mom, she's a Madonna. And Oliver—Oliver's Oliver; he's the great man of the movie business."

There's a huge television hidden in a twelve-foot-high nineteenth-century Mexican fruitwood wardrobe in the living area; near it are clustered some contemporary Mexican chairs and two seven-foot children's western-motif beds that Pompeii turned into sofas and covered with earthy Guatemalan fabrics. On the floor are Navajo rugs and kilims. The big old wood Mexican credenza in the dining area is topped by four Annie Leibovitz photographs of Oliver, Elizabeth and their eight-year-old son, Sean. The dining table is a turn-of-the-century Mexican plank table, the chairs contemporary Cuernavaca.

A wrought-iron staircase curves up under a stag-antler chandelier to the big master bedroom, hugged by balconies on two sides. The head- and footboards of the Stones' lacquered contemporary Mexican bed feature scenes of the sun rising above some somnolent south-of-the-border town; on each of the bed's four corners is repeated a whimsical yellow bird. The white-stucco fireplace has the flavor of an old kiln. Over the brown-and-green cotton sofa hang three paintings of the same woman by the Mexican-American artist Raul Guerrero, another of whose works is in the Stones' Santa Monica house. "We call her Maria," Elizabeth explains, "because she looks like Maria, our Mexican housekeeper in Santa Barbara, who was actually there with the former owner—as were our two gardeners. You know what? We just walked into a ready-made situation!"

The dressing room boasts plenty of built-in closets, and not one too many, to hear Elizabeth talk: "Oliver changes his style according to whatever movie he's making. Right now he's making a movie in Thailand, where it's rainy and muggy, so he's into Banana Republic—he's got his Panama hat and his real lightweight khaki pants. For *JFK* he was into Armani—black jackets—and for *The Doors* he was into blue jeans and suspenders and bright-colored shirts. During *Wall Street* he was into his coat-and-tie conservative stockbroker look. And, let's see, *Platoon* was definitely the Gap—shorts and T-shirts and rolled-up cuffs. *Midnight Express* he didn't make, he was just commissioned to write the screenplay—he went to London in the dead of winter, knowing no one, to experience gloom and doom and the isolation that he wanted to make you feel of what it's like to be in prison, so he wore nothing but black. I met him shortly after that, and he was still all in black; it's only been since he's known me that he's ventured into white or blue shirts, and now he's into red and yellow and green socks."

"Santa Barbara's a perfect retreat for as long as I live in L.A.—it's a walk-in weekend house: You can walk right in and walk right out. It's simple, it's easy, and we didn't do anything to it."

The gatehouse is connected to the main house by an arched tile-roofed portico. Its whole downstairs—picture a chunk of exposed-brick wall and a potbellied stove—is Oliver's study; on one wall hangs a buffalo rug hand-painted with native American motifs of the hunt, on another a poster of Stone's film *Born on the Fourth of July* made from a photograph Elizabeth took of Tom Cruise dancing cheek-to-cheek with Kyra Sedgwick. (Elizabeth Stone too modestly describes herself as a "photojournalist whose specialty is my family and trips with Oliver—everywhere Oliver goes I'm over his right shoulder with the cameras capturing that moment"; in fact, she functions luminously as a kind of unofficial still photographer on all of her husband's films.) Propped on an easel is a self-portrait painted in prison of the native American activist Leonard Peltier, about whom Stone is still developing a feature—even though Robert Redford beat him to the punch. What Oliver Stone calls his writing desk is a square old fruitwood door turned into a table by Pompeii, who also designed the pine sofa and the heavy wood chairs with their backs and seats of beige suede.

The upstairs of the gatehouse consists of two bedrooms. The yellow, very little-boy-looking room complete with cowboy motif and western bed is Sean's (his infant brother, Michael, "sleeps with one of his housekeepers at this point, in his little crib—we like to share the rigors of babyhood," Elizabeth laughs). The

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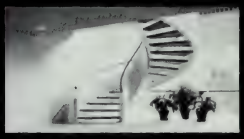


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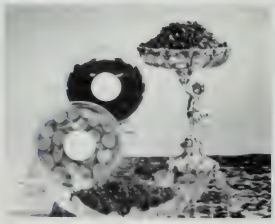
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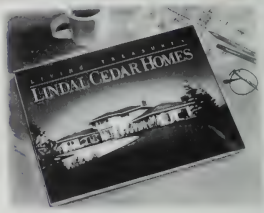
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Oliver Stone
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other bedroom is reserved for the boys' grandmother—Oliver's mother, Jacqueline, who lives in New York—so it's called the Nini Room. "Sometimes we tease her and call it the Bordello Room," Elizabeth says, "because it's decorated with a lovely dark flowery paper and a lot of little chintz pillows—she likes it very dark, she likes to sleep in in the mornings. It's an intimate room, very romantic, it even has a balcony overlooking the patio. We always make one room very cozy for her since she stays with us many months of the year at our different houses."

The studio down the hill looks like a miniature of the main house—the same tile roof, white stucco and dark shutters; originally a carport and greenhouse, it is now both Elizabeth's photography studio and home to Oliver's archives. "Ruben Blades lives next door, Michael Douglas lives not too far away—and we see them, but there's no social necessity, like there is in New York or Los Angeles," says Stone. "You have to understand that I'm one of those people who don't like Malibu because I feel I'm still in Los Angeles. And when I'm in Los Angeles it gets very hectic. But I do write there—I write everywhere. Santa Barbara's *great* for writing—absolutely quiet."

When Oliver Stone isn't writing, his routine is, one might say, actively relaxed: He gets up early and takes a long hike in the mountains with his three dogs—Danny, a golden retriever; Missy, a black Lab; and Bernice, a Bernese mountain dog. Then he "hangs around the house" reading or "playing in the yard with the kid." In the afternoon he hits the beach for an hour or two to swim and "watch the girls playing volleyball"; then he and Elizabeth might take in a late-afternoon movie in town, browse in the bookstores and have dinner out on the patio of their favorite Italian restaurant. And then to bed. "It's so silent we sleep real well up here," Elizabeth says, adding, "Usually we come here just to be alone as a family and relax. We may bring a friend, and sometimes we have people for drinks or even dinner. When we really entertain—for instance, we had one of Oliver's birthdays here, for maybe twenty—friends will drive up from L.A. just for dinner." And does Oliver Stone "direct" his parties, or is he a laid-back host? His wife laughs, "He's laid so far back he's like a guest."

When Stone is not with people (or animals), he can occasionally be found meditating. "Oliver always has a little Buddha somewhere in each of his houses," confides Anthony Pompeii. "In Santa Monica I made a tiny shrine for him on top of the photography house that Elizabeth works in—a six-foot-by-six-foot type of situation. And he goes up there and he kind of prays to the people of the past, the people who have died in his life, like his father. He tries to get away from the world through the Buddha." When Stone is asked whether, in the wake of such recent events as the L.A. riots, he feels lucky or guilty about his own good fortune, he answers without a pause, "No, I don't feel guilty—that's a Western Christian trip."

The themes Oliver Stone has wrestled to the ground in his films are the grandest—why haven't his houses been on the same scale as his work? Why hasn't his director's ambition led him to a San Simeon–like situation? "Well, I thought of that," he replies. "But less is more. Let's put it this way: I've made some choices, I've kept modest houses in three places. I'd say [illegible] new house in Telluride that I've [illegible] larger, but then the landscape [illegible]."

Elizabeth adds, "It's certainly the biggest house *I've* ever seen in my life. Oliver thinks it's going to go down in history as a work of art, sort of like a Frank Lloyd Wright. There's a squad of people to keep it together, luckily, because we're having a whole houseful of guests for a month."

Anthony Pompeii, yet again in the final stages of a Stone installation, sighs, "The house in Telluride? Should I talk about that? Are we really ready for that? In a word, *large*. Sixteen thousand square feet. On twelve hundred square acres. A whole big butte. It used to be called Wilson's Mesa. Now Oliver calls it The Sanctuary. Mark my words, fifty years from now people will talk about this house. A house of the nineties. Breaking all the barriers. I think that this is the house that Oliver's going to gravitate to—his concept is to be there and away from it all probably five or six years from now, to do more serious writing in those mountains.

"I've worked hand in hand with the architect, Rob Quigley," Pompeii goes on. "It's an adventure. Oliver and Elizabeth are coming tomorrow—it's the first time they'll be seeing the house completed. This is like a show, okay? It's the opening. We're right down to the last moment."

**"Oliver said, 'I see Mexican in here—
I want big heavy furniture,
I don't want anything wimpy, antiquey
or French. I want strong colors.' "**

And will the Stones behave like the children their designer says they are at heart? "Oh, they will—they always do. I'll have another meal waiting for them. I'm making two kinds of lasagna—vegetable and buffalo. Buffalo meat is something you can get in Colorado that you can't get in, say, Santa Barbara." □

The Mizner Estate in Palm Beach
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pieces from the couple's former Manhattan apartment that were too small for the soaring spaces in the rest of the house found a home here in the library. The room is grounded with an Ushak rug. "We're not slavishly tied to one look," explains Michael Christiano. "As Dorothy Draper said, 'If it *looks* right, it *is* right.' " The columns that divide the library from the family room were also done in *stucco lustro Veneziano*, but then they were painted a clotted cream to announce the transition from a dark room to a light-flooded one.

Three rooms upstairs were knocked down to create the master suite—an open arched space consisting of a sitting area, his-and-her dressing rooms and baths, and a bedroom, one side facing the infinitely contemplatable sea, the other, one of the still pools. Christiano designed an Italianate bed with a caned and painted headboard that defines as well as divides the space. The furniture is mostly white, the fabric dark green and rose, the walls a pinkish mauve. Italy crops up again in both a pair of painted Venetian commodes and a pair of Rococo painted and gilded mirrors.

It may ramble in all directions, but somehow it manages to argue for good sense as well as beauty.

The triumph of El Solano is that, its serious splendor notwithstanding, it is as much house as showplace; it may ramble in all directions, but somehow it manages to argue for good sense as well as beauty. As its owners attest, "When you come in after playing tennis, you don't feel there's any room you shouldn't go into." And Robert Metzger adds, "Let's just say it's the 'grandest casual' I've ever done."

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THE MOULIN DES GLAISES

A Restored Millhouse near Fontainebleau
continued from page 117

The ground floor has a simple but comfortable elegance. To soften any effect of sharp angles on the mill wheel window, tall petit point verdure screens have been placed in the corners on either side of it. These are echoed at the far end of the room by similar screens framing the graceful early-eighteenth-century-style fireplace, and again by an eighteenth-century canvas of an Egyptian goose by the French animal painter Robert Griffier that hangs over the dresser.

The conservatory dining room next door gives onto a ragged line of ancient apple and pear trees lost in acres of neatly cut sward. "It looks a little bare out there in June," comments Beatriz Patiño, "but you should see it in March and April. That whole expanse of grass—acres and acres of it—is a sea of white tulips and daffodils. We planted many thousands of bulbs years ago. My husband loved them, and so do I."

Upstairs is an informal, light-filled morning room, well stocked with magazines, books, comfortable sofas and refreshments. A corridor leads back to the bedrooms, with Beatriz Patiño's suite at the far end; the bath contains an immense tub and Jacuzzi that were installed by Christina Onassis, who rented the mill in the eighties.

There is less entertaining than there used to be at Moulin des Glaises, partly because Mme Patiño spends a greater proportion of her time in Portugal and Mexico than she did when her husband was alive, and is mostly at her Plaine Monceau apartment in Paris (see *Architectural Digest*, January 1989) when in France. But she maintains an annual tradition that she originated at the mill, a *déjeuner sur l'herbe* in early June. It is a ritual cherished by her friends, for whom the picnic at Milly is as much a social institution as the Prix de Diane at Chantilly. As Beatriz Patiño's daughter says, "There isn't a better place for a garden party anywhere in the Ile-de-France than the Moulin des Glaises." □

LIVING COLORS

Tradition with an Unconventional Twist in Connecticut
continued from page 125

more muted landscape by Willard L. Metcalf seems to thrive in this intensely saturated environment.

One reason the rooms can absorb the overlapping patterns and prints so well is due to the spaciousness of their proportions. The original house, thought to have been designed by Delano & Aldrich, was much smaller than its current 10,000 square feet. The owners enlisted New York architect Eric Smith to renovate and expand the house, while keeping the basic style of the architecture. That he did by gutting the interior (except for the living room) and then designing traditional windows, door trims and cornice moldings.

The result is a series of rooms that handsomely belie the fact that they have not always existed as they are now, including the graciously proportioned dining room. The room's dark green fabric-covered walls come as something of a cool tonic, especially when contrasted with the creamy-white marble mantel and white ceilings. "Since the dining room is used mostly at night, a dark color seemed the appropriate choice," says Bradshaw. "The darkness makes the space more intimate—the place settings and crystal chandeliers have more of a sparkle." The dining table and the chairs, along with a pair of side cabinets, are all Regency. "The husband may like American antiques," says Bradshaw, "but his collection is expanding to embrace English pieces."

The breakfast room differs drastically in character from the dining room by virtue of its rustic quality. The light stucco walls and quarry tile floors set the tone along with the needlepoint area rugs, chintz and striped cotton fabrics. In fact, each room downstairs has assumed a distinct personality largely because of the way colors and materials reflect the differing moods that befit certain activities or various times of day.

The bedrooms upstairs also take on different moods with varied flower yellow used as the floral draperies and fabric on the bed dominates the master bedroom. Rather than temper the yellow with pale walls, Bradshaw and DePalma intensified it with a peach shadow-striped wallcovering and added a plaid of green, peach and coral as a secondary fabric.

Down the hall, a pair of English nineteenth-century chinoiserie bedsteads add an exotic aura to a guest bedroom, their japanned finish handsomely offset by plaid coral-and-sage-green canopies. In this context, the periwinkle blue of the sponge-finished walls in the third bedroom seems to be almost a radical move. "You need variation with some unity," explains Bradshaw about introducing a shade of blue that incidentally appears in the background of many landscape paintings.

Almost as an antidote to the interiors, the garden is characterized by soft, muted hues. Little of the original garden was retained, except for a boxwood parterre, semicircular hemlock hedges and a dogwood tree. Yet the garden still resembles the American version of Italian Renaissance gardens that were so popular in the 1920s when the house was constructed. "I was thinking of the Italianate garden Harold Peto might have done in England or Charles Platt in this area at the early part of the century," says landscape architect Peter J. Cummin of Cummin Associates in Stonington, Connecticut.

Not too surprisingly, the wife was as involved in the landscape design as she was in the interiors. "She definitely knows what she likes," Cummin points out. "In this case she wanted the colors toned down—to look like an English garden with pastel shades. She would read up on flowers and plants that would be typical of this kind of garden and then come to us."

Both Cummin and Bradshaw agree that a client with well-developed tastes and sensibilities is obviously an asset in realizing the potential of a project. In this case, it was an additional blessing that the client was willing to take chances. □

A CALIFORNIA CLASSIC

Period Themes in a Beverly Hills House
continued from page 133

ardyce continues, "I think clients appreciate working with a team. We're not uncomfortable disagreeing with each other in front of our clients. It gives them options."

In the beginning, the pair's work was modern. "During the early 1980s, people were transforming old houses," Allardyce recalls, "opening and lightening them up, simplifying, trimming. By the mid-1980s tastes had changed. Our clients wanted warmer, more classical interiors." The designers had changed too. "Through our travels and our reading we'd become familiar with more traditional styles," says Allardyce. "We learned a new vocabulary; we evolved." Hendrix adds, "Since we're doing a lot of architecture, our projects are more complicated." "And our clients," Allardyce interjects, "are willing to take it more slowly, to acquire at a slower rate, to create a house that is more personal and appropriate, not built and furnished in nine months—which was a philosophy of the last decade."

"Our passion is for the simplicity of Palladian architecture. But this is our version. It's a combination of California and classical."

Did the designers experience anything new while working for themselves? "Absolutely," Allardyce says, laughing. "We learned compassion—for anyone who is going through construction." Hendrix observes, "We have a much better understanding of stress now. Designing is so precise on the page and sometimes so imprecise on the site." "Of course," Allardyce concludes, "it's our job to alleviate stress for our clients, but for ourselves all we could do was struggle through to the end. Fortunately, it was a happy end." □

IN THE SEATTLE SKYLINE

Soaring Spaces Framed in Glass and Steel
continued from page 139

a minuscule room, about seven by eleven feet, with its own fireplace, and a Gothic window facing east. Sue, who was trained as a librarian and collects vintage children's books, was inspired by a description in one of the books of a room in the turret of a castle. Her tiny reading area, then, was designed with a twelve-foot-high ceiling to castlelike effect.

A number of the larger rooms have ceilings higher than twelve feet, including the entrance hall and master bedroom. These ceilings were designed to gradually step upward, with cove lighting inside the stepped sections. This touch hints at the Justens' fascination with Fiji, where they frequently travel. "We were inspired by the Fijian bures—cottages with steeply pitched roofs," William Justen explains. An oak platform on which the bed sits is designed with a built-in sofa facing the fireplace, the unit echoing the linear motifs of the stepped ceiling. Still, as in nearly all of the other rooms, the eye is drawn past the bed and the fireplace out through the large window wall to the view beyond.

The bath that adjoins the master bedroom is another dramatic space. A glassed-in gazebo, it seems to jut out straight to the bay and distant islands. Carrara marble lines the room, including a "bathing pavilion" where four pillars of full-height marble slabs define the core, which in turn is topped by a pyramidal skylight. A pale pink ceiling softens the natural light, while pink roses blooming in the planter during spring, summer and fall add to the room's romantic aura. "Our first dinner was actually held in here," says Sue Justen. "We are experimenting with using all the rooms in different ways."

For all the spatial drama of each of the rooms, the commanding element in the penthouse apartment is the view. Even William Justen, who first dreamed of the space, commissioned its building and then worked on every aspect of the interior, allows, "The view *is* the architecture." □

BAUHAUS BY SOUTHWEST

Native American Art in New York
continued from page 163

age by the quality of its colors."

Despite his expertise, Feinman had no qualms about letting Dwork sift through the collection and make his own choices. "We took everything down and started over, and did a little juggling in each room," says Dwork. To highlight the art, he kept things low-key. "I wanted the walls to be a creamy off-white, because it's the best background for colorful objects." He also sought out dark wood furniture to further offset the works. "I always have my eye out for the unusual piece,"

"We started over, and did a little juggling in each room."

he says, "but I didn't want things that were too contemporary because they would be too slick for the place." Instead, he settled on sturdy, unpretentious antiques from Europe, Africa, South America and the Orient. The mélange of objects that span several continents as well as centuries is something of a Dwork signature.

Another of the designer's trademarks is the effective way he handles masculine rooms—in this case, the study. "It's a snug, warm background for reading and writing," Dwork says, "and a proper setting for my client's artifacts and wine collection." A small eighteenth-century English kneehole desk gives the space an elegant Old World flair. The walls were coated in a rich, earthy green. "I like to put in a dark room somewhere in every job," he explains. "It always works well as a complement to the rest of the house and provides a nice atmosphere in which to work or entertain friends.

"The house's overall informality is perfect, because Alfred primarily uses the residence as a weekend retreat," says Melvin Dwork. "There's a great flow to it now. However, if he adds much more native American art, we'll have to rethink it!" □

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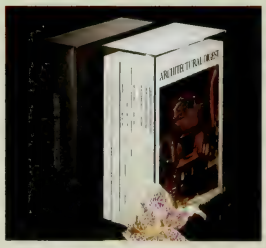
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Allan Katz's Astonishing Collection
continued from page 105

there," Katz explains. "There's a relationship between the two arrows; it can be judged as a work of art, with artistic criteria." He has no pretense of modesty about having a piece from a major collection that was once a record breaker at auction. "Weathervanes are one of the most abundant forms of folk art," he says, "but there is only a small group of masterpieces at the top of the pyramid, and this is one of them."

Katz also looks for what he calls "accidental art." One example is in the living room—a painted window shade, some twelve feet high, that advertises Beamish Faultless Night Robes. Without consciously having set out to produce an artistic masterpiece, its creator made one. "It's a real painting, but it's an accident that it was done in the accomplished manner it was. Given its purpose, it could have been made more cheaply, with a lot less art content. It was up in the air—perhaps on an upper story of an industrial building—and then unrolled at night as a window shade for an ad. But the sign company hired to paint it did a masterful job; they used gold leaf, they gave the letters dimensionality and they included the man's shadow." And Katz, by installing it as he has, has completed its transition into the realm of art.

The same metamorphosis is apparent in the way framed examples of tin advertising art are hung around his house. A tin sign from 1904–5 for Breinig's Oil Paint suggests the origins of Pop art. Elsewhere, in paintings and objects, there are parallels to Surrealism. And a fly chaser—an extraordinary concoction with colored celluloid ears that rotate—presages Alexander Calder's work.

But it isn't only art that Katz has sought: "It has to be fun," he says. "I like works that make you smile." And whether it's a tool for cutting out perfect thick slabs of ice cream for an ice cream sandwich or the painted store mannequins that dominate a stair landing, the pieces in Allan Katz's collection do just that. □

Pieces That Reflect the Spirit of the Whole
continued from page 167

and blended these motifs so they became utterly his own—and fresh and functional enough to be perceived as building blocks of modern design.

Whereas the furniture of English and Japanese feudal societies spurred Godwin toward ever greater economies of form, the prolific Bruce J. Talbert (1838–1881), who was also celebrated for his art furniture, offered an entirely different interpretation of Gothic and Oriental precedents. A study in Victorian variety, his work, which was modeled first on William Burges, next on Morris and Webb and then on Godwin and Richard Norman Shaw, depends on massive rectilinear forms and complex surface ornament. In 1867, the same year as Godwin's first foray into furniture design and a year before *Hints on Household Taste*, Talbert published *Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes*, a book that favored the high style of castles and cathedrals rather than the rustic buildings that may have appealed to Godwin. Like Godwin, Talbert designed heavily for the trade, which few other architects did, but then again, Talbert gave up architecture fairly early in his career for industrial design. Perhaps as important as Talbert's architectural training was his apprenticeship to a wood-carver, for the lavish yet restrained manipulation of wood—carved, paneled, inlaid and chamfered—is a hallmark of his cabinets and sideboards.

At the height of the English Arts and Crafts Movement in the 1880s and 1890s, nearly every significant designer of Arts and Crafts furniture was an architect—most notably, A. H. Mackmurdo, C. F. A. Voysey, M. H. Baillie Scott, W. R. Lethaby, Ernest Gimson and Sidney Barnsley. Morris and his followers were determined to restore building and decoration to the realm of art, so architects, with their theoretical and practical grounding in proportion, harmony and understanding of the articulation of space, were the best people for the job. In designing for the Arts and Crafts home, a complete and homogeneous environment was the ideal, and only an architect could define such a totality. Add to this the usual plight of the experimental architect whose building work was scarce—designing furniture, even if it weren't made to enhance one's own interiors, helped pay the bills. As the founder of the Guild and School of Handicraft in 1888, the socially minded C. R. Ashbee (1863–1942) was responsible for keeping a number of artisans gainfully employed whether he had commissions for houses or not. He designed many tables, chairs, wardrobes, desks and pianos that his workers made for individual sale. Ashbee's cabinetry is solidly allied to the Arts and Crafts ethos. It is deliberately homely or vernacular in its joinery, but the effect is born of immense sophistication. The pieces are appealing for their clean right angles, boldly wrought hinges and lock plates and richly textured wood grain.

The necessity of keeping a business going was certainly a consideration for Gustav Stickley, the most prominent creator and purveyor of American Arts and Crafts furniture. After visiting Voysey and others in England, Stickley started his own company in 1899. His furniture, inspired by Morris's principles, featured straightforward design with an emphasis on durability and affordability. Also in keeping with English precedents, Stickley saw the value of having an architect refine his thickset oak chairs, tables, desks and cabinets. In 1903 he hired Harvey Ellis (1852–1904), a nomadic architect and draftsman, to improve upon his ideas for house plans, interiors and furnishings. Ellis was considered to be an outstanding designer and renderer, and his impact on Stickley's workshops during the nine months he worked there was decisive. Early Stickley designs were boxy and bereft of applied decoration, as if waiting for a delicate touch. Ellis lightened their overall appearance with soft curves and arches, and he added graceful inlays of attenuated floral and plant motifs influenced by Art Nouveau and the Glasgow style. Perhaps he knew that Morris said inlaying was one of "the blossoms of the art of furniture."

In 1900, on a trip to the United States, Ashbee wrote, "Far and away the ablest man in our line of work that I have come across in Chicago, perhaps in America," was Frank Lloyd Wright (1867–1959). Wright was a founding member of the Chicago Arts and Crafts Society, and he has strong links to the British school, but he was indisputably more revolutionary than reformer, and he had no intention of designing isolated items for someone else's building.

The furniture of English and Japanese feudal societies spurred Godwin toward ever greater economies of form.

Wright could not find any furnishings that equaled the originality of his Prairie School houses—everything on the market was too ornate. And in practicing what he termed "organic architecture," he declared that a house's furnishings had to reflect the spirit of the whole. Therefore, beginning with the remodeling of his own house in Oak Park in 1895, Wright looked on furniture as part of a unified environment that also bore the impress of his shaping hand. He had a different conception of the role of furniture

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Furniture by Architects
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—it molded as well as orchestrated living space, whether contributing to its transparency or demarcating boundaries. From the earliest built-ins (which, Wright wrote, kept clients from dragging "the horrors of the old order along after them") and the low-slung cabinets of the Robie and Coonley houses to the stone outcroppings of Fallingwater, Wright's furniture radiated an authority that only grew with the years.

Nikolaus Pevsner called Charles Rennie Mackintosh (1868–1928) "the European counterpart of Frank Lloyd Wright," and the two men shared some core attitudes toward interior design. Mackintosh created furniture expressly for a certain room of a specific building, and each piece amplifies his own powerful vision, be it displayed in the public rooms of the Glasgow School of Art or in the confines of his own chambers. A ladderback chair or a kimono-shaped cabinet that might seem merely fanciful by itself reads as a component of striking elegance when viewed in such carefully integrated and detailed atmospheres. Mackintosh displayed a sculptural sensibility in furniture design—he was more interested in formal abstraction and visual impact than in craftsmanlike technique, and he had a deep appreciation of the value of the empty, or negative, space around his objects. What connects Mackintosh to all other distinctive architect-designers is his insistence on "artistic intention being evident" in everything he did. As he exhorted a colleague, "Every object which you pass from your hand [illegible] an outspoken mark of individual beauty and most exact execution."

Wright declared that a house's furnishings had to reflect the spirit of the whole.

Remembering the Earl and Countess of Drogheda in Their Residence near London
continued from page 171

great homemaker, in the sense of always redoing the curtains and rearranging objects. She had her mind on other things. Music and books, those were her essentials."

Lord Drogheda declared himself "irretrievably addicted" to the garden (see *Architectural Digest*, April 1985), and he worked in it whenever he could. Often he would manage to coax visitors into doing a bit of weeding. Designer Lanning Roper helped him create a landscape of light and shade. Lord Drogheda loved plants, and he had a weakness for acquiring too many. But he was always aware that what he wanted was an atmosphere rather than a collection of rare plants that would require more care than a weekend gardener could give.

Parkside House was a country retreat, but since it is so close to London, musicians, dancers and artists would frequently visit. Georg Solti, Otto Klemperer, Murray Perahia, Margot Fonteyn, Ninette de Valois, Rudolf Nureyev, Frederick Ashton and Cecil Beaton were all likely to come out for lunch when they were in town. Conversations are still recounted, like Italian baritone Tito Gobbi's list of the four essentials for a singer: intelligence, musicianship, presence and, if possible, a voice—in that order.

Since the house is so close to London, Georg Solti, Margot Fonteyn, Rudolf Nureyev and Cecil Beaton were all likely to come out for lunch.

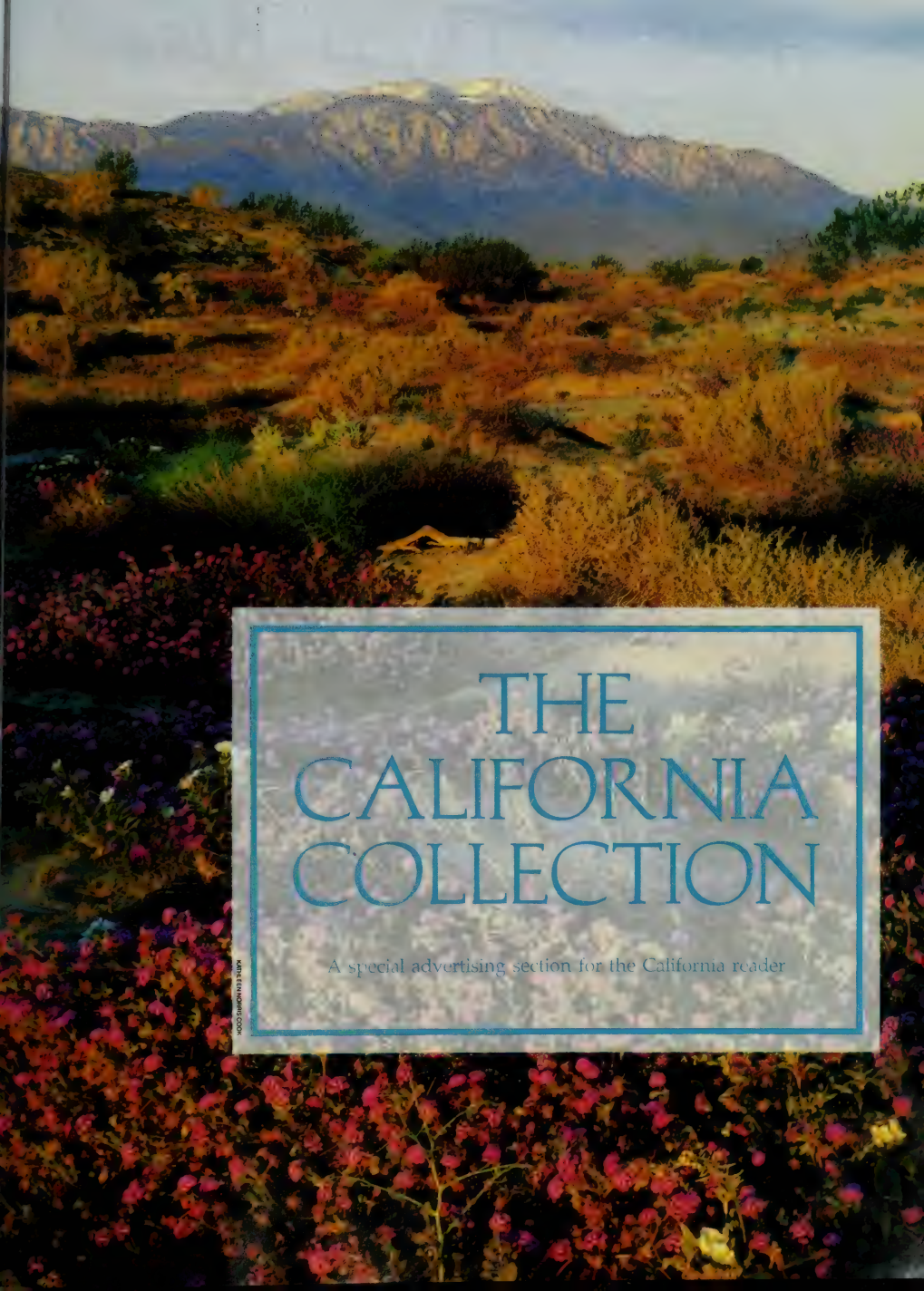
After lunch there was always a walk, no matter what the weather. Lady Drogheda would set out in long strides, followed by her two Pekingese trying to keep up. Lord Drogheda would make a point of seeking out the gardeners working in Savill Garden, perhaps to exchange an azalea for something from him.

Then it was back to the house for tea in the library, and for Lady Drogheda, a few more hours at the piano. Her public concerts were rare, but they were much admired. Music critic Andrew Porter calls them poetic and polished performances, and he remembers the private recitals she gave for friends at the couple's house in London. She also played at Royal Lodge, the Queen Mother's house in Windsor Great Park. These were informal evenings, with music by Lady Drogheda, poetry readings by Lord David Cecil and Dame Peggy Ashcroft, and supper afterward.

Lord Drogheda's accomplishments were equally remarkable. The prominence of the *Financial Times* today is to his credit, particularly the Arts page, which he developed. And he transformed Covent Garden into one of the five great opera houses in the world. He encouraged Rudolf Nureyev to partner Margot Fonteyn; he campaigned for the performance of opera in its original language to attract international stars; and he recognized the great talent of Georg Solti.

The conductor and his wife, Valerie, often visited Parkside House. "The rooms were tranquil," she recalls. "They were rooms to remain in for a long time and look slowly at all the things that were beautiful in a quiet way, things like very good drawings or fine porcelain teacups filled with Lapsang souchong tea. They had exquisite taste, both visually and musically, and there were always such interesting people at the house, such very good discussion. It was a quality of life that was Britain at its best. Whenever one thinks back on the glamorous English life that was, one thinks of them. They gave the house an aura."

That aura, the glamour and the merriment that Lord and Lady Drogheda brought wherever they went, was the gilding of Parkside House. □



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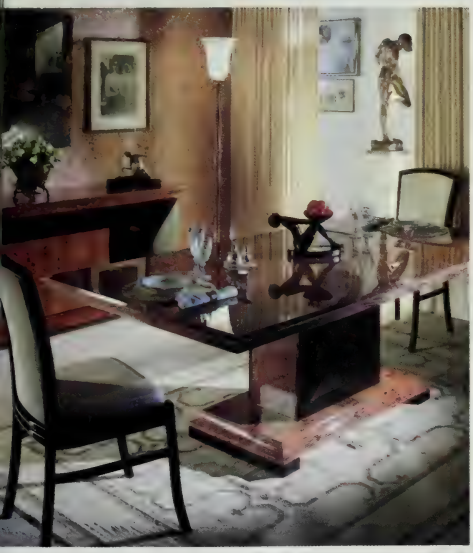
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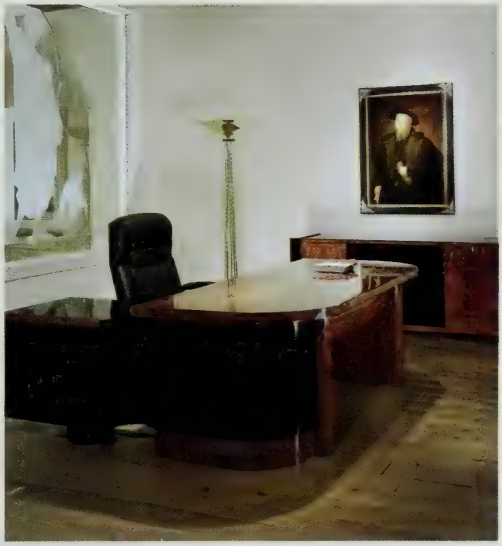
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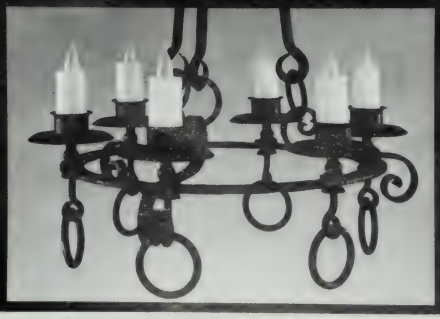
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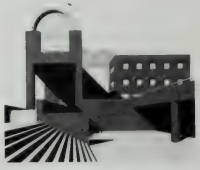
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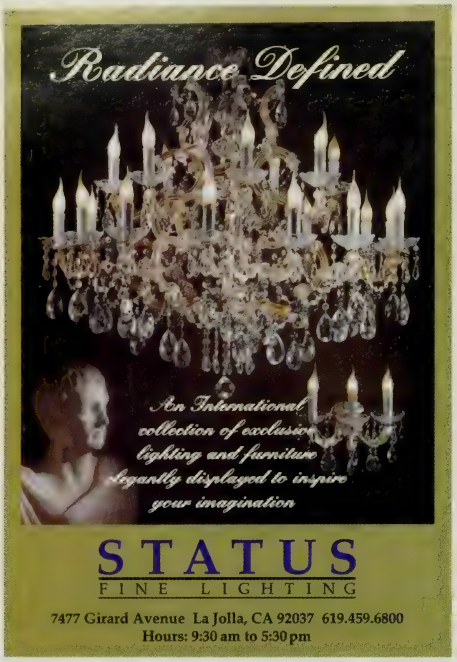
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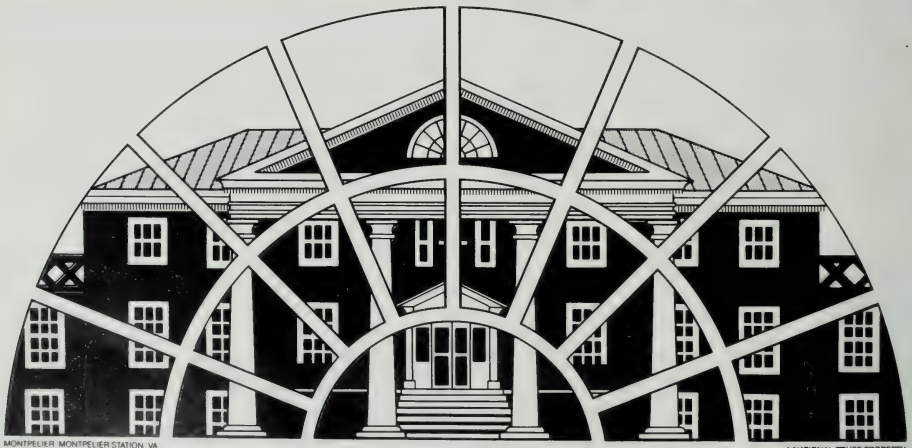


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Notes from New York

London-based designer **John Stefanidis** has opened an office in the U.S., and he is capitalizing on the occasion by introducing a limited line of furniture, such as an extendable English walnut dining table with turned Doric-style legs (below), a bureau with inlay of oyster veneer and a pentagonal occasional table standing on five cast-bronze goat feet. John Stefanidis, 950 3rd Ave., New York 10022; 212-826-3600. . . . At **Philip Colleck**, director Diana Jacoby is showing select pieces of post-1920s art jewelry (French and American) amid her collection of antique English furniture and works of art. Her favorites are a ca. 1925 pin of emerald, ruby and sapphire cabochons and a sapphire bracelet she thinks was made in the 1940s by Oscar Heymann. Philip Colleck, 830 Broadway, New York 10003; 212-505-2500. . . . Newly opened in New York is the company founded by the late muralist **Francesca Di Blasi**. In London, where Di Blasi used Renaissance techniques of wall plastering, her work is popular with David Hicks, among others. Craftsmen, who use the *stucco lustro*, marmorina and the true fresco techniques, will create wall surfaces according to a designer's plans or design patterns themselves. Francesca Di Blasi Co., 500 W. 43rd St., Suite 24H, New York 10036; 212-868-8383.



COURTESY JOHN STEFANIDIS

Course of Auction

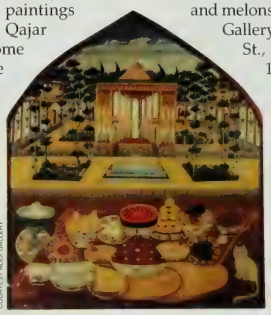


This year, when château owners of the Loire valley went in search of family heirlooms to put up for the annual auction at **Château de Cheverny**, they were guided by the theme Arts of the Table. The chatelains also had to start their spring cleaning earlier than in previous years, as the auction date was moved up to April 24 and 25. "We wanted to make it the first important international auction of the season," says organizer Flore de Brantes, who, with her mother, Sue, the marquise de Brantes, launched the event in June 1989.

The table theme has added a new dimension to the auction/garden party, held in Cheverny's 18th-century orangery. "We wanted to tie it in with the upcoming Château de Versailles exhibit in November on the table settings of European royalty," Flore de Brantes says. Highlights of this year's auction include a Louis XV ormolu-mounted inkstand, a Fauconnier silver tea set (above) and a pair of Empire ormolu chenets of a quality that suggests an imperial provenance, de Brantes says. But that's all she will reveal, because the ownership of objects, consigned from private châteaus and collections, is kept secret. Still, says Sue de Brantes, "Buyers love guessing." One collection visitors won't have to guess about is the furniture Andrée Putman designed for the restaurant in the French pavilion at Seville's World Expo last year. On the auction block will go chairs, tables, a bar, screens, columns and the entire wood paneling. Flore de Brantes, Le Fresne, 41310 Authon; 54-80-33-04.

Persian Pictorials

At the core of New York's **Alex Gallery** are Islamic art, Egyptian antiquities and Russian enamel bibelots collected by the father of director Richard Ariyeh during a lifetime as an entrepreneur and connoisseur in Tehran. Also featured is an unusual collection of silk carpets, some from the late 19th century, and some turn-of-the-century pictorial carpets in the tradition of the Persian miniature. It is this tradition that has produced the gallery's most unusual and appealing work—early-19th-century oil paintings from the Qajar Dynasty. Some paintings are figures and some are still lifes. Of the former, Ariyeh says, "These are not really portraits because the paintings were never signed and the figures never identified unless it was the shah or a member of his family." The still lifes are large, some in arched gilt frames, and they have a vivid, stylized quality in which each object seems to have been cut out and applied to the background. One pair depicts palaces in gardens with fountains playing and in the foreground a breakfast picnic laid out of bread, fruit and melons (left). Alex Gallery, 11 E. 57th St., New York 10022; 212-486-3434.



COURTESY ALEX GALLERY

continued on page 194


COURTESY LEE JOFA

COURTESY LEE JOFA

In the Showrooms

Under the dynamic directorship of Sir Peter Osborne and Antony Little, **Osborne & Little** is going from strength to strength, and the company has moved to bigger quarters in New York's D&D Building. Among the new fabrics in the new showroom are more designs in the Paradiso Collection, which, the O&L people say, is an attempt to "show the influences of Eastern cultures on European design." Two of the particularly handsome designs have large chinoiserie pots stuffed with blossoming flowers. In one fabric (below) the pots are bone white, the flowers are lush red tulips, overblown and drooping, the leaves are surrealistically blue and the background is a formal delft-blue damask. In the other the pots are also bone-colored, the background is a barely contrasting beige, and the flowers are red and pink clusters of what appear to be hydrangeas.

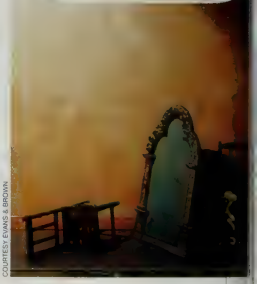




Nina Campbell, whose designs are represented at Osborne & Little, has a new collection called Sans Souci, named after Frederick the Great's summer palace, which was filled with the tapestries, plasterwork and porcelain that inspired her fabrics. One printed fabric is called *Coromandel*, and Nina Campbell says that it comes from needlework originally made for Henry VIII's Nonsuch Palace. *Coromandel* (left) recalls crewelwork in its whimsical details of animals—tigers, camels, monkeys, tiny snails—embowered in vines, small fruit trees and bushes of Tudor roses. Although *Coromandel* comes in several color combinations, including yellow and green on white, the most arresting is one in which the background is black, the animals beige, the bushes beige and green with red berries and flowers, and there are small accent colors such as blue dots on the snail's shell. Another fabric in this collection is *Marot*, which has cherubs in bone and white nestling in the curlicues of Baroque plasterwork, all against a tomato-red background.

Lee Jofa also has crisp new English imports, but these fabrics are traditional in a refreshing, tried-and-true way. *Kingsworthy* (near left) is done both as a glazed chintz and as a print on a textured linen. The design is the English floral print at its most luxuriant and effulgent: peonies, tulips, hydrangeas and narcissus are double life-size and scattered thickly over the background, which is either beige, yellow or robin's-egg blue in the chintz and beige or celadon in the linen. *Winchester Bouquet* (far left) is also a flower print and done as both a glazed chintz and a print on linen. Clusters of roses, tulips and violets are wreathed by leaves, vines and wildflowers to make a large informal pattern of medallions with the bouquets at the center.


COURTESY EVANS & BROWN


COURTESY EVANS & BROWN

Variations on tradition come from **Evans & Brown**, the small San Francisco wall painting and trompe-l'oeil firm that has segued into the production of hand-screened wallpapers on textured backgrounds. *Villandry* (above right), its latest design, is a brocade pattern that partner Mark Evans says was inspired by the parterres in the formal gardens of Château Villandry. "Supposedly, the designs of the hedges were originally inspired by brocades, so to take a brocade design from them brings things full circle." Available in nine different colors, including "tarnished silver," "paper bag brown," "boxwood" and "coral," *Villandry* was calibrated, says Evans, so that the image of the design "flickers in and out, depending on the light and the angle." Another paper in the collection that is also a variation on a traditional design is *Modello Mariano Petrarch Red* (above), which has medallions on a background of foliage in burnt umber, creating the image of an antique stamped-leather wallcovering. The very newest Evans & Brown design is *Mantegna*, a pattern of stylized foliage that seems to grow from roots at the bottom of the design, which was taken from trompe-l'oeil pilasters painted by Mantegna in Mantua in the 16th century.

continued on page 196

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Light Fantastic

It was an ideal choice for the San Francisco residence **Mimi London** recently designed (*AD*, Feb. 1993)—a reproduction Fortuny hanging light (left) for a renovated Victorian house. "I was already using Fortuny fabrics, and the house is of that period," London says. "It worked perfectly." The original silk shade was created by Fortuny in the early 1900s; the reproductions, too, are handmade in Italy using the same methods. Greg Elich of Noble International, the distributor, says the silk is stretched over a brass frame and decorated with fade-proof colors, silk cords, Murano-glass beads and a metallic paint containing gold and silver that Fortuny developed. Noble distributes three Fortuny models inspired by the Renaissance and Oriental art. Available at Kneedler-Fauchere, 8687 Melrose Ave., Suite B600, Los Angeles 90069, 310-855-1313; 101 Henry Adams St., San Francisco 94103, 415-861-1011.

Craft Exhibitionism

"**The Arts and Crafts Movement in California: Living the Good Life**" is an exhibition that runs through May at the Oakland Museum and moves on to the Smithsonian Institution's Renwick Gallery in Washington, D.C., in October. The show is unique in that it has drawn not only from the major repositories of California's Arts and Crafts legacy, such as the Gamble House in Pasadena, but also from individuals and lesser-known private collections, such as the Wolfsonian Foundation in Miami and the Theosophical Society in Pasadena. The 230 pieces in the exhibit include an Arthur and Lucia Mathews giltwood screen covered with painted magnolias, a small Greene and Greene bedroom breakfast table of mahogany and ebony with mother-of-pearl and silver inlay made for the Blacker House and a Dirk van Erp hammered-copper vase (below left). Oakland Museum, 1000 Oak St., Oakland, CA 94607; 510-238-3401.

An exhibition on the work of **Christopher Dresser** (*AD*, Mar. 1991) opens Apr. 27 at **Kurland•Zabar**, the New York gallery run


COURTESY OAKLAND MUSEUM


COURTESY THE VICTORIA AND ALBERT MUSEUM, LONDON/PHOTOGRAPH BY JOHN WEBB

by Arts and Craft[illegible] siasts Catherine Kurland and Lori Zabar. One of the m[illegible]ficati[illegible] igners of the Arts and Crafts Movement in England[illegible] oduced work ranging from metal pieces (above r[illegible]) ry to furniture that forecast the stark lines of the Wi[illegible] stätte. Creating tea sets in the 1870s as streamlined as those[illegible] duced by the Bauhaus 50 years later, and wallpaper design[illegible] rom abstract botanical forms, Dresser worked for a variety of companies. For the first exhibition of his work ever shown in this country, Kurland and Zabar have assembled approximately 50 pieces (almost all for sale). "The Victoria and Albert Museum has never done anything on Dresser, but the Metropolitan Museum has one case of his designs," says Kurland. "This is an educational opportunity." Kurland•Zabar, 19 E. 71st St., New York 10021; 212-517-8576.

Prints Charming

Claudia Sanfelice and her partners in the Rome-based company **L'Oeil Trompé** are reviving a fashionable form of decorative artistry in the 18th century—print rooms. "We saw some in England, and we thought it was a good idea to reintroduce the print room concept to Rome," says Sanfelice, who believes the print room idea originated in Italy. L'Oeil Trompé's traditional technique is to adhere a series of unframed prints directly to specially finished walls in a room and create an entire decorative environment by painting *faux* frames around the prints, topping them with *faux* bows and connecting them to each other with *faux* ribbons.

Sanfelice and her partners, Sabina Cornaggia and Sophie de Merode, will work with a client's own prints or purchase a series of prints based on a specific theme.


P. SCIAMMACCA

They have also started putting prints on screens, lamps and other accessories, and those, too, are created around themes. Prints of women in various costumes grace the face of one screen, while another is decorated with a Roman theme. The objects are marbleized and then lacquered. Available at Cosebelle, Via Virgilio 20, 00193 Rome, 654-0029, and Studio Pianon, Corso Monforte 23, 20122 Milan, 794-695. L'Oeil Trompé, 687-4559.

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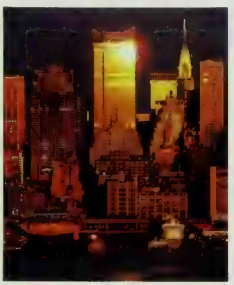
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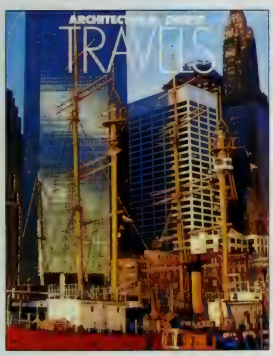
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London Calling



COURTESY HERMITAGE ANTIQUES

Years of shopping in London have enabled designer Bennett Weinstock to compile a list of his favorite shops.

John Allsop specializes in late-18th- and early-19th-century English and Continental furniture. Allsop prefers decorative antiques—18th-century English or French painted chairs and gilt mirrors. John Allsop Antiques, 26 Pimlico Rd., London SW1W 8LJ; 71-730-9347.

Hermitage Antiques is where Weinstock seeks out the unusual, such as a burlwood silver chest and early-19th-century library chairs with their original seats. The stock consists mostly of Empire and Biedermeier (left) furnishings, with some country French furniture. Hermitage Antiques, 97 Pimlico Rd., London SW1W 8PH; 71-730-1973.

In Camden Passage, Weinstock finds "extraordinary English and French Aubusson needlework" at the shop of **Linda Gumb**. Gumb's specialty is 18th- and 19th-century textiles—mainly tapestries from England, France and Holland. Her latest acquisition: a set of four ca. 1820 fine silk Aubusson tapestries bearing a floral design with architectural elements. Linda Gumb, 9 Camden Passage, London N1 8EA; 71-354-1184.

Weinstock goes to **Alistair Sampson** for early English furniture, needlework and pottery. Examples include a late-16th-century refectory table, a 1591 English tapestry by William Sheldon and a signed Thomas Toft charger. Alistair Sampson Antiques, 156 Brompton Rd., London SW3 1HW; 71-589-5272.

Among the selection at **M. Turpin** are a William and Mary walnut bureau-bookcase whose interior is decorated with inlaid tortoiseshell and tempera panels depicting the king and queen and a George IV *faux*-rosewood chinoiserie cabinet. M. Turpin, 27 Bruton St., London W1X 7DB; 71-493-3275.

If he wants to go beyond English furniture, Weinstock relies on **Charles Saunders**. "He has Continental pieces that give interiors more spice," Weinstock says. He admired an Italian console and a Dutch mirror at the shop, where French, Italian and Dutch antiques predominate. "I buy only pieces that have a decorative merit to them, whether they're architectural, painted, lacquered or charming and distinctive," Saunders says. Charles Saunders, 255 Fulham Rd., London SW3 6JA; 71-

Dual Bicentennial

In tribute to Robert Adam on the bicentennial of his death last year, artist **Jill Laurimore** has created miniature ceramic architectural elevations of Adam buildings that were never constructed. "One gets a sense of how they would have worked as buildings," she says of her reliefs. Laurimore, who is known for her commissioned three-dimensional ceramic miniatures of houses and their landscapes, has recreated the façade of Adam's design for Brasted Place in Kent. The ceramic reliefs are housed in deep, glass-fronted boxes that can be hung or placed on a shelf. Available at Lucy B. Campbell, 123 Kensington Church St., London W8 7LP, 71-727-2205; and Trevor Potts Antiques, 1011 Lexington Ave., New York 10021, 212-737-0909.



NORTHERN COUNTIES PHOTOGRAPHERS

Minton celebrates its 200th birthday with several limited editions of decorated bone china for collectors. A 20-inch-high urn-shaped vase (right), a size not made since the Victorian era, will be produced in an edition of 25. The idea for the vase came about after Minton curator Joan Jones unearthed four classical figurative panels and drawings rendered by John Moyr Smith in 1878. Also on the occasion of Minton's birthday, 200 pairs of peacock-blue bases exemplifying raised paste gilding and Minton's *pâte-sur-pâte* technique for creating relief decorations will be released. And a discovery by Jones of a watercolor of Minton's famous Haddon Hall pattern in blue, purple and ocher means that starting this year, Minton fans will have a choice between the new colorway and the company's popular pink, green and yellow chinoiserie tableware design. Royal Doulton Limited, Minton House, London Rd., Stoke-on-Trent ST4 7QD; 782-744-766.



On the Move

Pelham Galleries (left) has taken over the formal rooms of the former Lalique shop in London. Director Alan Rubin continues to deal in 17th- to 19th-century antiques that meet the approval of his discerning eye and often have an interesting provenance. The 60-foot-long cast-iron-and-gilt-bronze railings are from Chesterfield House, an 1815 George Bullock–designed lantern is from Napoleon's house on St. Helena, and a 12-fold Kangxi screen dated 1674 was presented to a high court official in Canton province. Pelham Galleries, 24–25 Mount St., London W1Y 5RB; 71-629-0905. □

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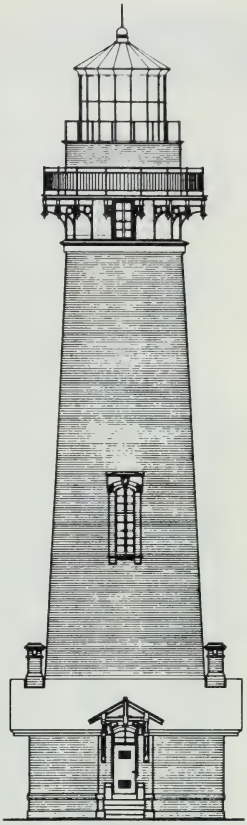
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